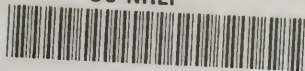


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PORTRAIT OF A POET

FROM THE PAINTING BY JACOPO PALMA

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THE NATIONAL GALLERY, LONDON NORTH ITALIAN SCHOOLS

BY SIR CHARLES HOLROYD



HERE are as many schools of art in North Italy as there are cities in the great plain, but they all have one quality that differentiates them from the schools we have been considering south of the Apennines: they all love the outward aspect of nature and strive to represent her as she seems, without much caring to give the reason why—as the Florentine school does, for example. Thus these artists express for us the joy of life, the pomps and vanities, and always in the fairest way—delighting not only in the aspect of their subject, but in the surface and colour of their paint. The gorgeous armour, and large round Tuscan hat of Saint George, No. 776, are more to Pisanello than the muscles of the knight's strong right arm, and the beautiful wild animals and birds to be seen in the woods of the hill-country, than angels' wings and heavenly visions. So also in Francesco Guardi's picture of a gondola, the splash of the oar as it touches the canal, and the glint of the water, was more to him than the exact lines of the gondola showing its construction like a working drawing. This love of the look of things made the North Italians the best painters in the peninsular, and therefore in the world. Their craft appears to have been prepared for them in the South and to have come to Padua with Giotto when he painted the Arena Chapel, and later to Venice, when Gentile da Fabriano painted, with Pisanello, in the Hall of Great Council. But every city had its old master by the fifteenth century and his little flock of disciples, and they are followed in every case by a great master of the sixteenth century, with his imitators and degenerate followers. The disturbing influence in every place is the growing power and richness of Venice, which causes the more or less provincial masters to gravitate

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towards her noble patronage as the great river flows to the Adriatic. There is no more delightful holiday for a lover of pictures than to visit one of these North Italian towns, having first seen what he can of the special master belonging to it here in the National Gallery, and from prints and photographs, then to search out the master's pictures on the spot, study their chronology, and see them in their proper places over the high altars of the churches. Almost any town between Milan and Venice by any route will do, but as an example take Brescia and her dignified master Moretto, with the three not very important works in the National Gallery, although No. 299, *The Portrait of an Italian Nobleman*, is a masterpiece, especially in rendering the appearance of stuffs and furs and a quiet personality to the watchful eye. In the churches of Brescia and in the Palazzo Martinengo no less than twenty-eight works by this charming master are to be enjoyed, and you will not quite know him even then unless you extend your holiday to see his master-work at Venice, *Christ in the House of the Pharisee*, in the church of Santa Maria della Pietà, and the ideally beautiful *Saint Barbara* in Vienna. It is the same with Correggio at Parma, Lotto at Bergamo, Montagna at Vicenza, Morando at Verona, and Bassano at Bassano. It would be well to take one painter each year and follow him up to his hilly fastnesses and see him under all aspects, and thus gather a perfect knowledge of him. By the end of one's life one might then know some few dozen masters properly, if one did not sometimes forget something of the first master in enthusiasm for the last. Mr. Berenson has shown us what can be gathered by persistent study of one individual master, in his fascinating book on Lorenzo Lotto, when special qualities of mind are brought to the task.

The varied influences that came together and formed North Italian art are seen almost all at once immediately we cross the Rubicone, the fine Roman bridge at Rimini, the amphitheatre at Verona, the Romanesque and the Byzantine churches of Ravenna. If we add to these the Lombardic work in which the curious delight in animals, birds, and hunting scenes is found, especially in the many fantastic capitals, like those of Saint Mark's and round the Doge's Palace at Venice, we have enough knowledge in our minds to begin to study the always gay and happy painting of the great plain.

The first painters of Upper Italy whose works remain to us are Altichieri da Zevio and Jacopo degli Avanzi, masters of the early Verona school, whose works in the chapel of San Felice in the church of Saint Anthony, and in the chapel of Saint George at Padua, are a continual astonishment to the student. Their date is supposed to be 1376, and when we compare them with the work in the Madonna dell' Arena, by Giotto, who visited Padua in 1306, when Dante was there, we must be struck by the difference of aim and inspiration of the Northern masters. Giotto's work is large in manner, with many wide surfaces giving value to the smaller masses which are made important by subtle expression and dramatic action, the whole series cut up arbitrarily into a sufficient

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number of panels to tell the story fully. The Northern masters filled their chapel in masses suitable to the construction of the building, and filled their pictures with numberless figures and incidents, often very distantly related to their subject, and sometimes most inappropriate to its dramatic unity, but their gaiety, pleasant humour, and lovely colour makes a charming decoration even of the subject of the greatest gloom, the Crucifixion. The general effect of their work is like that of a beautiful Oriental carpet, full of small masses of rich and harmonious colour. To sit in their chapel and listen to the organ in the great church makes one understand why the word harmony is used to express a quality that is common to both sight and hearing.

The frescoes by Vittore Pisano over the arch of the Pellegrini chapel in Sant' Anastasia, and round the monument of Brenzoni in the church of San Fermo Maggiore at Verona, have a somewhat different character; they show the same love of ivory surfaces, and amber colours with rich patches of carmine and indigo, the same love of animals and birds and gay costumes, but Vittore Pisano has a strong love of drawing, as becomes a medallist, the greatest who ever modelled with wax. His outlines have a special tranquility suitable to profile work, as we may see in his exquisite little picture, in the National Gallery, of *Saint Anthony and Saint George*. His marvellous finish and delicate manipulation show the effect of working on such a small scale as was necessary for his medal work, and the embossed harness for man and horse, and the round arrangement for the vision in the sky, also speak eloquently of the painter's preoccupation with medal construction. Vittore Pisano's work is excessively rare, and we are indeed fortunate to own two of the finest examples of his handiwork. It was a wise thought to insert two of his masterly medals in the frame of the *Saint Anthony and Saint George*: all students would love to see a complete collection of them close by. The thick wood in the background, with its closely grouped tree-trunks and its delicate leaves, cut out against the clear sky, suggest the artist's unusual love of wild nature, as the pig of Saint Anthony and the delicately modelled nostrils of the two chargers near Saint George suggest his love of animals. Let us follow our inclination and wander into that almost impenetrable wood; shortly we shall find ourselves in front of the sacred stag, with Saint Eustace in the next picture, No. 1436. The sombre forest and its infinite number of leaves and twigs is darkly represented with a patience only equalled in the loving modelling of the flanks of the beasts, with almost every hair indicated, and the fluff on either side of the quill on every feather of the birds, that people every branch of this naturalist's paradise. The only other work that shows such accomplished patience in the representation of animals and birds in the whole of Italian art is *The Adoration of the Kings* by Gentile da Fabriano, in the Academy at Florence, where dogs and horses, hawks and monkeys, follow in their train. They are so well painted and so much better painted than the animals in Gentile da Fabriano's other paintings that we are tempted to

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think Vittore Pisano may have been in the studio when that part of the picture was completed. The flowers in the hollows of the frame, too, have all a North Italian love of appearances in their look of nature. Gentile da Fabriano and Vittore Pisano painted in the Great Hall of the Ducal Palace in Venice at the same time. If only the works finished by them in that great undertaking for the glory of the city of the lagoons, and the works of their contemporaries who painted there, were left to us, the history of Venetian art, and of North Italian art, would be much simplified.

Bono of Ferrara was evidently a pupil of the accomplished Vittore, and his beautiful little picture No. 771, of *Saint Jerome in the Wilderness*, has many of the qualities of his master, but all in a milder degree; the hind-quarters of the lion are modelled in Vittore's manner, but with what a difference of actuality. The rocky landscape has one especial charm: the manner in which the lumpy hill-side is illuminated by the sun is very pretty. The artist has imitated the golden light with hatchings of real gold.

The next picture we have to consider is of a very different calibre. Vincenzo Foppa was the great master of the old school of Milan, and the picture No. 729, *The Adoration of the Kings*, is his master-work, and one of the chief glories of the National Gallery. Foppa is one of the rarest of masters, and no existing work by him gives such a dignified idea of his powers as our large picture. It is almost square in shape, and all the forms in the picture, including the figures and faces, have a square character that gives an impression of dignity and solidity, like the square tower of a mediæval keep. The colour has the same amber and orange quality, with patches of rich indigo and fiery red, as the frescoes of Altichieri and Avanzi already mentioned. The ruin by which the Blessed Virgin sits, is like a fine Roman temple, with its square-cut stones and simple cornice of the colour of alabaster, and she herself has fine big features like the features of a dignified Roman matron. The kneeling king, with his gold-embossed robe, bends before the Holy Child with all the dignity of a Doge, and the Saint Joseph is a much more important looking personage than is usual, even in North Italian pictures. The page mounted on the horse to the right lifts his arm, holding a slender rod, with which he is supposed to be going to strike his horse, but the dignity of his action is far too restrained to allow him to hurt the animal in any way: the horse will not feel it; perhaps it is as well, for if the animal were to bound away from his present standing-ground he would certainly disarrange the procession. The black king also is a noble personage. Such a blackamoor might well fascinate a mediæval Desdemona. There is an Asiatic magnificence about the picture that makes it one of the most adequate representations of the pageant of the Eastern kings in all art.

The followers of Foppa were a very important group of artists, including, as some say, Buttinone, Zenale, Borgognone, Bevilacqua Civerchio, Giovanni da Montorfano, Bernardino de' Conti, the Piedmontese Macrino d'Alba, and the beautiful artist Bartolommeo Suardi, called Bramantino—

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a most charming and fanciful painter, who is, alas, not represented in our Gallery. All these interesting artists left their allegiance to the old Milanese school when the great Leonardo came to the city and showed them the glory of his knowledge in the school which he established there. But none of them were able to bear his knowledge then, and they all sank to be second-rate scholars of a master they never comprehended, and students of an art whose inner meaning they were unable to grasp. Their pictures, with the smile of Leonardo turned into the grin of a poor mountebank, and his sinuous forms and "smoky" light and shade, expressing the spirit and force within, turned into slimy wriggles and heavy black shadows, masquerade as Leonardo's masterpieces in many collections, as the *Christ among the Doctors* in our Gallery did until a comparatively recent date. Such was the result of an endeavour to transplant Florentine art into North Italy, where the ideals of the artists and the minds of the people were of a different character, even with Leonardo da Vinci as the head of their Academy.

The earliest notice we have of Francesco del Cossa, a painter of Ferrara, is dated 1456; it informs us that he was employed with his father, Cristofano del Cossa, in colouring the sculptured work of the high altar in the chapel of the episcopal palace at Ferrara. The painters of all the early school of Ferrara, including Cosimo Tura, seem to be influenced by this coloured wood-carving; we see the same influence in the earlier painters of the school of Murano, in the chapel of San Tarasio in San Zaccaria at Venice: there is an altar-piece by Giovanni and Antonio da Murano where these painted wooden sculptures in their niches are seen side by side with painted panels representing similar figures, and truth to tell we can hardly say which are the woodener of the two. So it is with the works of Cossa and Cosimo Tura. Their figures are wooden, to say the least of it, but they are also modelled with such elaborate and exaggerated detail that critics of the most finely carved sculptures would be satisfied with the appearance of them; there is something of the outward look even of Donatello in the fine head of *Saint Vincentius Ferrer*, No. 597, by Cossa: it is beautifully modelled in its flat way, and the background, all cut out in slabs and steps, is full of all sorts of delights, fantastic rocks, and curious architecture, but the figure is still like a wooden figure, standing on a pedestal with a real rosary hanging from the bar, like a votive offering at a shrine.

The pictures by Cosimo Tura are even finer than this work by Cossa, and they have much the same character. No. 772, *The Madonna and Child with Angels*, is a very fine one, especially remarkable for the company of six angels playing on musical instruments—a motive that became universal throughout North Italy: some pleasant examples of these strange heavenly concerts will be seen on the following pages. In this case we have lutes and violins accompanied by a regal, a delightfully-shaped organ with its pipes arranged in a spiral form making a fine centre to the composition, a child-angel on one side touches the keys, and a child-angel

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on the other blows the bellows. All the instruments are painted with great accuracy and truth, and the angels hold them in the proper manner in which they should be played, as in all the early pictures. It is almost as if the masters were masters of all instruments as well as their own art, or at any rate that they employed models who were musicians, No. 773, *Saint Jerome in the Desert*, is also by Cosimo Tura, and is, perhaps, finer in workmanship than the last-named picture; it is a very fine tempera painting; the breathing torso and the sinewy feet are most beautifully drawn and modelled; the fantastic landscape in the background is almost like a Mantegna, and the queerly painted tree-trunk and flat birds are good examples of the painting of the outside look of things only. Another picture by this master is No. 905, *The Virgin at Prayer*; it, too, has a very pleasant tempera; the hands are most elaborately drawn, but the background is rather pale, so that the fantastic forms of the hills suggest nothing so much as an Arctic landscape with great iceberg-pinnacles on every hand.

We are fortunate again in having two pictures by the eldest of the family of painters native in the island of Murano, Antonio Vivarini. These painters formed the Old Venetian school, and, as has already been said, their art was founded upon the sculptured figures in niches arranged in groups over the altars in the churches, forming what is called an *ancona*. The two pictures in this Gallery by Antonio Vivarini, No. 768, *Saints Peter and Jerome*, and No. 1284, *Saints Francis and Mark*, were evidently the outer compartments of such an altar-piece, and the Gothic tracery of the niche-work is imitated round the figures in the paintings. The colour of these works is superlatively good, and a true foretaste of the great glory of the Venetian school. L284

No. 284, now hanging so appropriately between these panels, a picture of the *Virgin with the Child in Her Arms*, flanked by Saints Paul and Jerome, is by the younger brother of Antonio Vivarini, Bartolommeo; he must have been many years younger, to judge by his best paintings, such as the triptych in Santa Maria Formosa in Venice, which certainly appears to be at least a generation in advance of Antonio's work. His picture in the National Gallery has a good deal of charm, but certainly does not do him anything like justice; sometimes he almost approaches Mantegna in dignity; but our example of Bartolommeo Vivarini is much better than our specimen of Alvise Vivarini, who was really a very original painter with a new view of the capabilities of his art—one would not imagine it from the flat and dull picture that at least enables us to keep his name in the catalogue.

A great school had risen in learned Padua. Squarcione, who was at any rate a great teacher, collected many antiques and set them up as examples for his young men to study. Mantegna made full use of them and no doubt initiated "the best painter of them all," Giovanni Bellini, into the secrets of antiquity. Now Giovanni Bellini was the son of old Jacopo Bellini, who was a pupil of Gentile da Fabriano, and his journeyman

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who had followed him all over Italy, helping him in his art and getting into scrapes as a lively young man will—at least so says Vasari. Jacopo's pictures are rare even in Venice and Padua, but there are two books of drawings by his hand, one in Paris and another in the British Museum; the latter is in silver point, very faint, and therefore difficult to photograph. It would be most popular if only it could be well and cheaply reproduced, for these drawings are alive with fancy and a delightful joy in the look of things; all the old stories are newly told, and birds and trees, rocks and hills, battles and hunting scenes pass before our eyes as we turn the pages, and we feel all the joy of the artist, who was thus representing them for the first time in a natural manner. For old Jacopo was full of a deep inquisitiveness, the variety of his manner of work was an evidence of it, he was trying new receipts for everything. Somehow he got hold of Paolo Uccello, and was the first Northerner to practise his science of perspective. Jacopo might have met Paolo in Florence, but more probably they became acquainted when the latter visited Padua, when he painted the giants in the Casa de' Vitali. Jacopo passed on the art to his elder son Gentile, and we see what good use he made of it in his great processional pictures at Venice. Jacopo must have been a great personality; he was certainly a man of many ideas, often before his time; his sketch-books were evidently treasured by his sons—they are mentioned in the will of Gentile, and left to Giovanni on condition that he will complete the unfinished works of his dying brother. The compositions were used again and again, in spirit if not always in form, by Gentile, Giovanni, and their many pupils: they anticipate Carpaccio and even Giorgione in their tender fancy and sweet life. They appear in the allegories of Giovanni's later life especially, and in some of the predellas of his larger altar-pieces, such as the master-piece at Pesaro. Thinking of this household of artists working away at every new idea and invention, we may easily imagine the old man with lank white hair represented in No. 1213—*The supposed Portrait of Girolamo Malatini, Professor of Mathematics at Venice*, by Gentile Bellini—to be, at the time he was painted, explaining some abstruse problem in perspective to be worked out by the aid of his large compasses, before the eager group of young painters, who, after all, only half understood it, if we may judge by their pictures. Gentile was a fine painter, and ranked very high in Venice; he painted large ceremonial and processional pictures designed to fill large spaces in public halls—they are on canvas, and still in good condition notwithstanding the salt sea-air of Venice, which has destroyed many of the frescoes painted by his contemporaries. Such a system of decoration would be very suitable to this seagirt isle of ours, and canvas, properly protected at the back, would be a safe and reasonable decoration for our halls and houses. It would have the advantage in this nomadic age of being easily removable: we could take down such decorations at the end of our leases and set them up in a new residence. Large decorations of this kind would give our painters the experience of big work, which is so

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essential to a fine style. Gentile had a number of pupils, many of them to become distinguished in the golden age of Venetian art; but Mansueti followed him most closely, sometimes perhaps rather dryly. Giovanni Bellini, the younger brother of Gentile, was the greatest master of his time, and his works delight us to-day by the freshness of their condition, the blond purity of their colour, their child-like gaiety, and, occasionally, by the grandeur of their high tragedy. One of the noblest pictures in the world is Giovanni's *Pietà* in the Brera at Milan. Every time we see it we are more impressed by its large pathos and its isolation from all other paintings. It is like a Greek tragedy on the Christian theme. The tortured body of the dead Christ is half sunk in the tomb, and is sustained by Saint John, the beloved disciple, who looks away, saying, "Is it nothing to you?" whilst the sad figure of the mother stands close and kisses her Christ's cold lips for the last time, and clasps his poor pierced hand, pale for lack of blood, in hers, thin but strong in life. The whole sentiment of the picture seems to be centred in these hands: they are drawn with exquisite grace and mastery. Below, the artist has inscribed a line, telling us how he wrought the picture in tears and anguish for the sorrows of his suffering Lord—as if to tell a sceptical age that painters were sometimes in real earnest in their work.

We have no picture by Giovanni Bellini that places him on quite such a high pinnacle as this soul-stirring work, but he is all the same well represented in our Gallery. No. 1233, *The Cup of the Holy Sacrament*, is a mystical picture of a pious spirit suitable for the mediæval devotees of Saint Anthony of Padua, but the painter may study in it the true rendering of an early morning sky, one of the first in art, and the student will see what a very early Bellini is like, full of Paduan impulses, and similarities to the work of the artist's brother-in-law Mantegna. The angel holding the cup might almost have come out of Mantegna's workshop, the drawing of the lost profile is like many heads in that master's engravings. No. 726, *The Agony in the Garden*, is still more in the manner of Mantegna, and we are wonderfully fortunate to have Mantegna's rendering of the same subject (No. 1417) in the adjoining room. The exact history of the painting of these two pictures, so nearly of a size and with so much in common, would be extremely interesting, and perhaps some document will tell it for us; meanwhile Mr. Roger Fry's theory, elaborated in his pleasant book on Bellini, published by the Unicorn Press, is perhaps the best one, that both artists were influenced in the composition by a drawing by Jacopo Bellini: indeed, there are many similarities to the older master's work in both pictures. No. 189, *The Portrait of the Doge Leonardo Loredano*, ruler of Venice for twenty years in the apogee of her glory, was painted by Giovanni Bellini forty years later than the *Agony in the Garden* just considered, and it shows us how consistently this great master kept to his high ideals of purity of colour and delicacy of finish. The head of the old Doge is full of character drilled into sternness by the necessities of government. This is probably the only portrait by Giovanni Bellini left

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to us of the many he must have painted, for he was official portrait painter to the Republic. We have some others inserted in the large devotional pictures like that at Murano, however—*The Madonna with two Saints and the Doge Barbarigo*. These large altar-pieces were the chief work of his life, and there are several in Venice containing full-sized figures, all finished in the exquisite manner of this portrait, and suffused with a warm air of reality that makes them seem like living scenes when in their original positions over the altars in the churches, like the masterpiece in San Zaccaria and the one containing the beautiful figure of the young bishop, Saint Augustine, in the church of San Giovanni Crisostomo, the old artist's latest work. No wonder Albert Dürer could write to his friend, "He is very old, and is yet the best in painting."

The landscape in Andrea Mantegna's picture of *The Agony in the Garden* is more detailed than the landscape in Giovanni Bellini's rendering of the subject, but it has not the same beauty and does not show the same study of effect, and his figures, notwithstanding the quality of their highly wrought and carefully thought-out draperies, cannot be compared for real truth with the figure of the sleeping Saint John in Bellini's picture. But Mantegna's picture has a more accomplished unity of effect; he seems to have known more accurately what he wanted, and he got it. The step-like landscape in this picture is characteristic of Mantegna; he appears to have taken it from old Jacopo's book. His treatment of drapery is always very studied; the folds follow the forms of the figure very carefully and they are of a sculptural and antique fashion. No doubt he was trained to study them in this way by his master Squarcione, who adopted him as his son, and brought him up in his antique school. But we must not forget that Donatello worked in Padua, and his influence may often be traced in the austere art of Mantegna, especially in the treatment of draperies.

Mantegna was the greatest master of the school of Padua, and his work is always most noble and dignified, almost to excess. His early works in the chapel of Saints James and Christopher, in the church of the Eremitani in Padua, were almost as much studied as the Masaccios in the Brancacci Chapel in the Carmine at Florence, and are still the delight and school of many artists. Mantegna carried the art of engraving in the early Italian style to a supreme completeness; his engravings are not enough known or studied; they are the very greatest works in that art ever done, and should be used as an example to figure-engravers for all time. He merely gives us those qualities most suitable for the burin to render and severely leaves out all the unnecessary appearances unsuitable for the method; they are like fine antique bas-reliefs, and of his engravings the word *sculpsit* may be properly used.

Carlo Crivelli was another artist inspired by the study of the antique in the Paduan manner; he lived until 1493, but always practised his old-fashioned manner of the beginning of the century. His manner is archaistic, but he was a most accomplished master, and delighted in all beautiful

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things; he was accustomed to pile all the fine things he loved around the thrones of his Madonnas. His holy conversations in Paradise are ornamented with wreaths of flowers and fruit, such as Mantegna sometimes used, and such as may be seen hanging over the portals of the churches in Venice and the near country at times of festival; lovely brocades, jewels, marbles, and bas-reliefs ornament his Paradise, and he must have had a special devotion for the cucumber, for he always introduces it into the Kingdom of Heaven—this refreshing vegetable may be seen many times in the rich array of pictures by his hand that are another peculiar treasure of the National Gallery. Pictures of this time have come down to us in good condition, but Crivelli's pictures are always perfect so far as he could make them; the only damage ever to be seen in a Crivelli is mechanical, such as a saw or a hatchet in skilful hands or restorer's varnish might produce—never the fault of the painter. It is difficult to choose amongst the many examples in our Gallery which to illustrate, but No. 274, *The Virgin and Child Enthroned, Saints Jerome and Sebastian*, is a fine typical example; and the predella pictures are particularly beautiful and most highly finished. In them Crivelli is more modern than in the large official paintings they decorate, and lets himself go more freely. The little painting of *Saint George and the Dragon*, for instance, is delightfully fresh in arrangement and subtle in colouring—he may have had a look at old Jacopo Bellini's inspiring book before painting it, perhaps. Crivelli's large altar-piece in many compartments, No. 788, is dated 1476; it has nothing of the modern air that was noticeable in other painters of this date, but is as early looking as an Antonio Vivarini; nevertheless it is full of sly naturalisms if we look closely at it, the curious high-and-mighty Madonna, daintily lifting the veil over the Child, the puckered baby face poking over her slender arm. Saint Peter, with his heavy tiara pressing down his heavy brows, peering through his bushy eyebrows, and the old Dominican, with bald, divided scull—he must have been a portrait, and his right hand is curled up as with half-paralysis. The modelling all through the picture is excellent, and the jewels and ornaments in such high relief make the *ancona*, in its Gothic frame, look more like one of the old carved wooden altar-pieces than ever. All Crivelli's pictures improve upon close study: every one in the Gallery if seen properly would be very highly regarded. No. 739, *The Annunciation*, is of an especial character, the street of an old Italian town is shown us, with all its beautiful details elaborated, Oriental carpets hanging from balconies, and peacocks perched on the terraces, stately gentlemen walking about, so occupied with their important meditations that they do not see the angel in their midst, only the funny little girl peeping round the steps on the left sees what is going on, unless the young man in a golden gown, looking up and shading his eyes with his left hand, may be regarded as a poet, who also sees. The gentle Madonna is kneeling in a richly but most simply furnished chamber, with a lovely green bedcover embroidered with gold, and a little shelf of treasures, such as candlesticks, pickle-jars, perfume-bottles and

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round wooden boxes (for preserved fruit?). The golden ray from heaven strikes the wall of the house, and has an especial golden tunnel fitted into the decoration to let it through. What can we think of this painter: was he always quite serious, or had he sometimes a smile on his face as he worked? he is so skilful in some things, and yet so child-like in others, we cannot quite tell how to take him.

The next painter we have to treat of is always most serious; he is wrapped in the mysteries of a new technique. Whatever stories we may believe, Antonello da Messina was busy about the new mystery of oil painting by the new method, and was its missionary in Venice. Very wisely he must have worked, for his pictures are all perfect; except where he made a slight alteration, as in the well-known *pentimento* in No. 673, *Salvator Mundi*, where the hand has been lowered, so as to show a larger mass of neck, to give further dignity to the head: the first hand has reappeared through the paint of the neck. If Antonello da Messina, one of the finest craftsmen who ever painted, could not manage to paint out those fingers, it behoves us moderns to beware of alterations and prepare proper cartoons for our oil paintings before we begin them. No. 1166, *The Crucifixion* by Antonello da Messina, is one of the profoundest tragedies in the Gallery, notwithstanding its small size. The sadness of the picture seems to speak in the spacing, every person is isolated in grief, out of reach—every one has to bear sorrow alone. For long hours the Madonna has sat thus upon the ground: grief has worn her out, until nothing but lassitude remains: all the lines tell of that long trial. No. 1141 may be the portrait of the painter: it is like many a young Italian art student such as may be seen in the Via Margutta in Rome; but it is painted in a marvellous way, modelled right out to the end, in a manner without lines at all. The paint is softly fused together like an enamel. It reminds us of the head called the *Condottiere* in the Louvre, but he is not so fierce and frowning; he has a gentle regard, such as an artist would have who spent his time in looking at you and seeing what you were like, rather than ordering you off instantly to execute somebody—like that fierce young tyrant in Paris. No. 1418, *Saint Jerome in his Study*, is a curious picture, not only in the marvellous finish of its technique, but in the imagination of the background. The saintly scholar has established himself in a kind of wooden box, fitted with reading-desk and convenient shelves for his modest library, in the draughty middle of a huge Gothic crypt, or vault, open at the sides to the air. The picture must have been painted during some very hot summer in Venice when a scorching *scirocco* was blowing, and it was a delight to the artist to imagine such a cellar cool. It should be compared with the open, sunny room with the wide window in Catena's picture of the same subject (No. 694), all light and brightness and full of a breezy air from mountain and sea, almost painfully clean and tidy. Again Saint Jerome has his shelves and cupboards, and a delightful big desk turning the corner of a room. What a fine place to

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work in, to put out rows of drawings and studies, and to refer back to them without ever covering up or putting away one of them. There must be some tradition of tidiness about Saint Jerome. Here are these two "studies" in spick-and-span order, and there is another even more orderly, because there are so many more things to keep in order in it, by Carpaccio, in the Scuola di San Giorgio degli Schiavoni at Venice.

Leaving Venice for a moment, we turn to a painter who must have studied there—and at Padua, too—Bartolommeo Montagna. All his best works are to be seen in the churches and gallery of Vicenza, except the truly magnificent altar-piece in the Brera at Milan, which seems finer every time we see it as we pass through that gate to the joys of Italy. At Vicenza we find other most dignified altar-pieces with a curious naturalistic look about them, a sense of grey in the half-tones and a distinctness in the planes of the modelling much before his time. His picture of the *Burial of Christ* in the church of the Madonna del Monte, just outside the town, is very fine, full of solemn sadness and dignity; the colour is of a silvery and ashen quality, with dull yellow, very much in keeping with the theme. Montagna was an artist of a distinct personality, and his picture in the National Gallery, No. 1098, *The Virgin and Child*, although small and unimportant, is worthy of him, and the careful eye can see his great qualities even here. The Holy Child, resting on His mother's cloak, is sleeping on a ledge and leaning back on the side of an opening; His mother clasps her hands, worshipping Him. She is a simple, poor peasant woman, with a face worn with toil. The hard lines of her white kerchief and the dull dark red of her dress intensify the gloom of her expression. The Child is one of the best-drawn children in the whole National Gallery. His fine, intelligent, square head, and broad, healthy shoulders are worthy of Michael Angelo, but remind us more of Mantegna. The whole figure is very sculptural, the drapery is like Donatello. This picture has a curiously oppressive background of various walls and iron bars and barred windows, symbolising as it were the Godhead shut up in a corporal existence. The colour, too, is sinister, a harsh harmony of browns, olives, and dull red. Montagna was one of the first artists to use colour as an aid to the sentiment of his pictures. No. 802, attributed to this master has not any of his better qualities, and should not be thought of as representing him in any way.

As we are away from Venice, we can turn to Bologna, a city which always seems to have been unfortunate in its artists. They are almost always second-rate men influenced by greater men from neighbouring cities, such as Ferrara. Francia, Bologna's best-loved master, was taught by Lorenzo Costa, we are told, but he never comes near his teacher in real painter's feeling. Francia has a sort of dramatic sentimentality that makes him very popular, a way of painting the red colour under the eyes and round the nose as though stained by long weeping or a very bad cold. This tearful expression and the graceful but meaningless lines of the composition have made No. 180, *The Virgin and Two Angels Weeping over*

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the Body of Christ, a very popular picture. It is a work anybody and everybody can rhapsodise over, but has few real painter's qualities. The colour is hard, though harmonious. The arm of the dead Christ is stiff, and wants support; it would fall to the ground where it is; if it were stiff in death, it would have remained stretched out as upon the cross. It had to be as it is for the lines of the composition; but facts should be the rulers of composition, not composition of facts. The expressions of the red-eyed angels and Madonna are tearful, but so vague that every writer on the picture suggests a different or a contradictory meaning to them. The picture would perhaps have a better chance if it were placed over the altar-piece, as a lunette, for which it was intended. Perhaps we may now call to mind how difficult it is to find really good pictures by the famous school of Bologna, all the Carracci, Reni, and Domenichino notwithstanding. There are some few good works by them, but there are only too many poor ones. The small room devoted to these masters in the National Gallery is more interesting than such rooms usually are. The two works by Pier Francesco Mola, Nos. 69 and 160, are charming examples, and the Carracci, No. 25, *St. John in the Wilderness*, is strong and rich in colour and quite noble in composition. It was, perhaps, appreciated by the master, for there is another version of the same picture at Madrid.

But to return to the fifteenth century and to Ferrara. Ercole de Roberti is represented in the National Gallery by a very pleasant picture, No. 1217, *The Israelites gathering Manna in the Wilderness*. It is original in colour and composition, a mass of amber tint enriched with warm jewels seen against a turquoise sky. The drawing suggests strongly a Paduan influence, but the arrangement is very novel; the encampment of the Israelites seems like the square of wooden booths arranged by travelling Egyptians for a fair. The figures have a peculiar grace and charm. A very noble altar-piece is No. 1119, by Ercole di Giulio Grande, *The Madonna and Child with Saints*; the child especially is very well done. The picture decorations in the picture are curiously placed, some even on the gradina of the throne, but those shown on either side of the archway are arranged quite in the manner of the Venetians, as may be seen to this day. This is one of the few works of the Italian school in which pictures are represented in place, and is interesting on that account. We have many pictures that tell us plainly how the Dutch and Flemish masters hung their pictures in their homes, but we can only tell what the Italians did with their pictures by seeing those that are hung in the places for which they were painted in Italy itself.

Another work that must be mentioned here is No. 669, said to be by L'Ortolano, *Saints Sebastian, Rock, and Demetrius*. The Saint Sebastian is a good example of simple and careful nude painting, according to the North Italian manner, and it is life-size. It is therefore one of the best examples that can be put before a student who is just beginning to work in the life school, and it may be recommended as a copy on that account,

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but very few pupils will be found to take the trouble to study it, as it is rather dry and has no sentiment. The landscape in this picture is interesting, and its cold yellow lights and rather acid greens place it very near the fine landscape background to the *Pietà* in the Borghese Gallery in Rome, attributed to Garofalo, but much better than anything else he has done and more akin to the fantastic poetical painter Dosso Dossi. There is a large picture by Garofalo in our Gallery, No. 671, *The Madonna and Child Enthroned, with Saints William, Clara, Anthony, and Francis*. It is a heavy affair, and the dirty-brown colour of the habits of the monks and nuns is all over the picture, as though Garofalo had too much raw-umber on his palette and put it into everything, including the faces and the floor.

A new story in the history of Venetian painting has been well told by Dr. Gustavo Ludwig and Signor Pompeo Molmenti in their book on "Vittore Carpaccio, La Vita e le Opere"; and they attribute the fine picture in our Gallery, No. 750, *The Madonna and Child Enthroned, with Saints, and the Doge Giovanni Mocenigo in Adoration*, to Lazzaro Sebastiani, and not to Carpaccio. The picture is certainly unlike the very distinct style seen in Carpaccio's other works, so delightful to every lover of Venice, so gay with character and light colours; but if this picture is by Lazzaro Sebastiani, then it is a much better picture than any of those usually attributed to him. For truly it is a remarkable work, worth careful and close study; the figures, which are life-size, are painted very simply and broadly, the colour is rich harmonious gold with a green tinge like that on some old Venetian frame and the landscape is really very fine, with its view over the lagoons and its luminous sky.

There are one or two other fine painters who must detain us before we enter the full Venetian Room and study the final glorious expressions of what North Italian art has done for us. Andrea Solario is an example of a painter drifting down from far Milan to Venice, working at his craft and learning what he can. His portrait called a *Venetian Senator*, No. 923, shows well that he has studied Antonello da Messina and Giovanni Bellini to good purpose; it is as fine as painting can be, a magnificent piece of work; but he did not often reach this level. Perhaps his *Madonna with the green cushion* in the Louvre, where the landscape of cornfields and hills is so delightful, is the only work by Andrea Solario which can compare with this *Venetian Senator*. No. 734 in our Gallery, *The Portrait of Giovanni Cristoforo Longono*, is a good piece of work too, but nothing so rich and fine as the *Venetian Senator* with his ring and his carnation.

Giovan Antonio Beltraffio was a Milanese artist entirely devoted to Leonardo da Vinci, and perhaps the most interesting of the direct pupils of that master. His picture, No. 728, *The Madonna and Child* is his masterpiece of painting. It is very Leonardo-like, but the features of the Madonna, though still very gentle and ladylike, are larger and heavier than the elfin and mysterious women's heads by the master. It is evidently the ideal of another mind. The light and shade is much flatter than the

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master's, and does not so well explain the form underneath. The hands and head of the Child are the most Leonardo-like part of the work, and might have been drawn by him, but the wiry hair, although painted with an exquisitely delicate touch, has absolutely a different and a much lower aim than anything the great Florentine devoted himself to; the little peep of landscape, however, beyond the curtain reminds us of him again. The curious colour has a great charm for eyes that can take pleasure in cool harmonies, where reds are almost absent, and where treacle-coloured varnish is not; olive, dark blue, dark green, and deep claret-red, with the pale ivory carnations is a curious combination that always touches the eyes freshly. What a beautiful brooch the Madonna wears!

There is a portrait of a lady ascribed to Bissolo, No. 631, which is of an almost opposite scheme of colour, pale gold and rose brocade, but which has something of the same studied air about it, very beautiful to look at, and different from the ordinary run of pictures by Bissolo, Cima, Basaiti, and Catena, all of them, however, well represented with us. But these are not the works that fill our mind when we enter the great Venetian Room.

When we think of the pictures the masters of Venice have given us we see around us a great company of fair women and brave men, and in brave costumes too, rich brocades and fairest white linen, sombre furs and sparkling precious stones, all the glory of the East to deck the beauties of the West. Again we see marble palaces and colonnades, and besides all these the sea, native to Venice, hillsides and bosky dells, such as the Venetian loved on his pastoral holiday, and such as no painter ever dreamt of painting before. There is one more feature never absent—music. It follows us about the churches and canals, it follows us to Asolo and the hills, the lute touched by skilful fingers tells us more about these pictures than mere words can. The *Concert* in the Louvre is the ideal type of true Venetian picture, and the name of Giorgione da Castel Franco is that of the magician who first tuned all these wonders to our eyes. To him above all we turn with special devotion, and our admiration and love are so great that we would rather think about him than talk about him, particularly as there are so few facts to help us, and we all naturally prefer our own fancies.

It is different with Titian. He did his work, and we have it, or most of it, before us; many facts, too, are known about him—his life is like an open book before us. What a life it was. Nearly a hundred years of splendid work, a hand powerful and quick, a mind alert, and a judgment unerring. The greatest painter that ever lived. Facts seem to be merely made to be painted when we look at his work: they are so shapely and their planes come so rightly that we seem to see them rightly for the first time after we have seen them painted by him. He is the great interpreter of the shows of things to our modern world, and the patriarch of the modern school. All our portraits and landscapes grow from Titian. Reynolds and Constable are foreshadowed by him. The National Gallery possesses six of the finest of his works and yet his many-sided powers are not adequately

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represented. The addition of the glorious *Portrait of Ariosto*, No. 1944, is a great help, for it is the only portrait by Titian in the Gallery, but all the same it only represents the early Giorgionesque style of the master. The side of his art that influenced artists down to our own day most of all, the robust and imaginative portrait of his later years, is wholly unrepresented. Such a work as the equestrian portrait of Charles V. in Madrid comes to the student reared in our Gallery with a profound feeling of astonishment and gives him a new and larger idea of Titian even than he had before, and for awhile overwhelms him with admiration. A work like that it is impossible to acquire, but we may hope that the great collections of England will yield us a portrait by Titian painted during his riper years that will show us the bedrock upon which our noble English school of portrait-painting is founded.

The portrait of Ariosto stands out in the Gallery with all the distinctness of a diamond in a silver setting. The fine portraits by Moroni near it sink into dullness beside it. The breadth of light and shade, and the roundness of the simple lines of the composition, and the strength of the construction of the picture give it such force. The painting of the quilted sleeve and its glorious colour surpass even Moretto, on his finest side. There is something here beyond the master Titian was following and who had inspired him—the great Giorgione. Our picture makes us understand Vasari's enthusiasm for an early portrait by Titian he saw in Venice: "Soon after Titian began to follow the manner of Giorgione, being then not more than eighteen years old, he painted the portrait of a gentleman of the house of Barbarigo, a friend of his, that was held to be most beautiful, being like the flesh itself and most natural, the hairs of his head so distinct from each other that they could be counted, as also could the stitches of the silver satin doublet that he painted in that work." Every word in this description fits our portrait except the description of the hair. Our painter does not "play the spider . . . to entrap the hearts of men" in quite that fashion, but when the picture is seen at a reasonable distance we realise the justness of the description if we take it to mean a description of the appearance of the thing. Titian always had a marvellous touch for hair, that suggested the infinity of its masses more than Dürer's marvellous line work. The *Flora* in the Uffizi and the *Magdalene* in the Pitti are instances of this accomplishment, and so is the *Venus Rising from the Sea* in that superb vision of the Bridgewater House collection nearer home. We see it again, on a small scale, in the rippling golden hair of the *Magdalene* in the *Noli me tangere*, No. 270, in our Gallery—a work of such grace and gentle beauty both in the figures and the landscape that the very spirit of Giorgione lives again in it, but combined with a greater power and accomplishment.

Perhaps the greatest treasure in our Gallery is the *Bacchus and Ariadne*, No. 35. No picture in the world is such a continual delight as this. It seems to have in it everything a painter wants, or a poet either. All Poussin and Claude Lorraine originate from here. Classical painting

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lives again, and has in it far more than ever it had in Greece, its first home. Reynolds and Ruskin agree for once in their admiration. The painting of the nude in this picture surpasses everything. The arm of the satyr brandishing the haunch of venison, the thigh of the nymph in copper-orange and blue, firm with the pressure of her foot on the ground, are each in their way perfect, different in colour, texture, and vigour. The head of Ariadne and her white sleeve touch us like fragments of the antique. The movement of Bacchus with his wonderful drapery is like nothing ever painted till then : it is the first painting of quick movement. It would be interesting to see if an instantaneous photograph of a boy jumping from such a car would show the right foot flat, as it is in this picture at the moment shown, for truth to tell it has a disconcerting look. But Titian probably knew best, and saw best. We cannot look long at details in a picture like this : we follow the rout and join in Bacchus' rejoicing throng :

“ And as I sat, over the light blue hills
There came a noise of revellers : the rills
Into the wide stream came of purple hue—
’Twas Bacchus and his crew.
The earnest trumpet spake, and silver thrills
From kissing cymbals made a merry din—
’Twas Bacchus and his kin !

“ Like to a moving vintage down they came,
Crowned with green leaves, and faces all on flame ;
All madly dancing through the pleasant valley,
To scare thee, Melancholy !
O then, O then, thou wast a simple name !
And I forgot thee, as the berried holly
By shepherds is forgotten, when, in June
Tall chestnuts keep away the sun and moon :
I rushed into the folly !

“ Within his car, aloft, young Bacchus stood,
Trifling his ivy-dart, in dancing mood,
With sidelong laughing ;
And little rills of crimson wine imbrued
His plump white arms and shoulders, enough white
For Venus' pearly bite ;
And near him rode Silenus on his ass,
Pelted with flowers as he on did pass.
Tipsily quaffing.

“ Whence came ye, merry Damsels ! whence came ye !
So many, and so many, and such glee ?
Why have ye left your bowers desolate,
Your lutes and gentler fate ?

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' We follow Bacchus ! Bacchus on the Wing,
A-conquering !
Bacchus, young Bacchus ! good or ill betide,
We dance before him through kingdoms wide :
Come hither, lady fair, and join'd be
To our wild minstrelsy ! '

" Whence came ye, jolly Satyrs ! whence came ye !
So many, and so many, and such glee ?
Why have ye left your forest haunts, why left
Your nuts in oak-tree cleft ?
' For wine, for wine we left our kernel-tree ;
For wine we left our heath and yellow brooms,
And cold mushrooms ;
For wine we follow Bacchus through the earth ;
Great God of breathless cups and chirping mirth !
Come hither, lady fair, and join'd be
To our mad minstrelsy ! ' "

Keats, the painter-poet, must have written these verses before the picture itself, they run in our head whenever we stand in front of the joyous work.

The two Madonna pictures Nos. 4 and 635 have the same rich grouping of lovely figures in glorious landscape ; and how nature comes out in both the shepherd and the details of his dress and drink-barrel, the children in the *Marriage of Saint Catherine*, the distant hills and flocks and herds and the evening sky. No. 34, *Venus and Adonis*, is in the master's later style, but how gloriously poetical even yet, and how superb the lines and masses of the composition :

" Poor queen of love, in thine own law forlorn,
To love a cheek that smiles at thee in scorn ! "

" Now which way shall she turn ? what shall she say ?
Her words are done, her woes the more increasing ;
The time is spent, her object will away,
And from her twining arms doth urge releasing :
' Pity,' she cries ; ' some favour, some remorse ! '
Away he springs, and hasteth to his horse."

What is it that distinguishes Titian from all his followers and predecessors ? Many rich colourists exist in the Venetian school, and marvellous painters. Palma and Bonifazio are almost as fine, and even the Brecians and Veronese know almost as much about paint. After his imaginative gift, the distinction of Titian is due to nothing else but his drawing. If we look at the few genuine drawings by Titian we shall see how far he surpasses all his fellow artists and how much of his own quality he gives us even in black and white. The more we study

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him the more we learn that to become good colourists we must first be good draughtsmen, for beauty of colour depends more upon the arrangement of masses than upon anything else, and that is drawing, or what Vasari calls *disegno*.

Many fine pictures follow, but they are flat and unprofitable after Titian. Take Palma's portrait No. 636: beautiful as it is, yet how very empty after Titian. We must look at it another time before we look at Titian. We shall then notice the beauty of the painting of the bay-leaves in the background: that is hardly a compliment either to the face or to the background.

The *Portraits of Agostino and Niccolò della Torre* by Lorenzo Lotto, No. 699, are full of gentle character, and make us realise the gentle and estimable character of the sitters: they tell us of the people of those times who are so easily forgotten, who lived and worked honestly and unostentatiously, and made no ugly mark in the world which would make them notorious to future ages. The story has been surmised that this picture was commissioned by Niccolò della Torre, who lived at Bergamo, far away from the brother he loved, Agostino, Professor of Medicine in the University of Padua, as a portrait of Agostino only; but that after the painter delivered the portrait of Agostino to Niccolò at Bergamo the latter desired to have his own portrait added in the background. The supposition is very reasonable and pleasant. It explains the unusual look of the composition. Lotto's portrait of *The Prothonotary Juliano*, No. 1105, is a very fine work; also full of that intimate sympathy with gentle character that is such an amiable characteristic of his best portraits. Through the window is a very unusual landscape, which suggests a road leading over a wild Yorkshire moor. No. 595, a portrait of a lady by some Venetian, is another pleasing portrait of an ordinary charming lady; the colour is a peculiarly excellent arrangement of browns, russets, and olives, such as only a member of that school could have prevented from being dull. No. 1, *The Resurrection of Lazarus* by Sebastiano del Piombo, is a very large and important work brought to a successful conclusion by sheer hard work. How long the painter must have been over it! what a lot of consideration he put into it! and how little love we have for it!—respect is the word for our admiration in this case. Perhaps if we could see the landscape high up on the left we should learn to like it better, but the shape of the picture almost hides that bit of true Sebastiano, that nevertheless always attracts our eyes.

The *Holy Family*, No. 1450, by the same artist, is also in his later or Roman manner, and is one of the best things he did after leaving Venice, where he painted two or three real masterpieces such as the San Giovanni Crisostomo in the church of that name, and the Saints Sebastian and Bartholomew in San Bartolommeo, the church near the Rialto. The fine containing lines in this *Holy Family* have something of the designing power of Titian, and the details of hands and heads and the draperies are worked out with care, in the manner of Michael Angelo. Near

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this last picture, making a wonderfully fine triptych with Titian's *Noli me tangere*, is perhaps the finest picture by Jacopo Bassano, No. 277, *The Good Samaritan*. The painting of the torso and the leg of the man who fell among thieves has all that knowledge of greys and effect of solidity that was the special invention of Jacopo, and which seems to have inspired so much of the work of Velasquez, as well as the earlier impressionists like Manet. The fat impasto and the brush-work of Bassano is also a new thing in art. Bassano's reputation has suffered by the number of pictures that pass under his name from the feeble and mannered hands of his many sons and scholars. His own works are quite rare, but the *Adoration of the Shepherds* at Hampton Court, the *Adoration of the Kings* at Edinburgh, the *Flight into Egypt* in the Ambrosiana, Milan, and the *Portrait of an Old Man*, No. 1467, in the Louvre, give us an idea of his manner, that places him with the great masters, and explains the admiration for his work that Titian, Tintoretto, and Sir Joshua Reynolds, all three, entertained. In order to be fair to Bassano we must judge him by his best only, and try to forget the manufactory of rough pictures he seems to have established after he retired to his native Bassano, where, too, some good works by him are to be found; especially fine is the remains of a Crucifixion in fresco in the little church of Santa Maria delle Grazie near the north-east gate of the town.

Another painter who has some of the same naturalism and even impasto of colour, but whose works are more primitive and hard, is Paolo Morando, of Verona. He, too, is very finely represented by a small picture, No. 735, *Saint Rock and the Angel*. The true greys of the flesh painting and the bright green and careful drawing of the oak-leaves in the background place him amongst the early naturalists. This oak-tree is one of the best examples of foliage painting in the Gallery. There is nothing finer in simple painting by him even in Verona, but there we learn that he was also an imaginative and even a tragic painter of sacred history.

Correggio was born as early as 1494, and it is almost impossible to realise that he died only eighteen years after Giovanni Bellini, and before many painters who were primitives to him. Correggio's picture of *Venus, Mercury, and Cupid*, No. 10, is a marvel of light and flesh painting. It is alike admirable in drawing, painting, and effect. The blondness of the flesh and its softness are astonishing and the picture is fuller of light than any picture here. The painting of the little bit of tree-trunk and foliage is bewitching; the whole picture is a masterpiece, and a glory to the Gallery. Correggio's other little masterpiece, No. 23, *The Holy Family*, is painted with the daintiest touch, and the little figures turn and twist with a delicate grace to their finger-tips. The colours of rose and pearly grey are lovely in the extreme, and the quality of the paint is adorable. Correggio's inventions in the Domes of the Cathedral and San Giovanni Evangelista at Parma are difficult to appreciate, except for a painter, as they are much damaged and difficult to see, but the student is under the greatest obligation to Dr. Corrado Ricci, who made arrangements when he was at Parma for us to see the Cathedral dome very

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near, and the San Giovanni dome by electric light, arranged behind a cornice, so that a little patience will enable us to do something like justice to these masterpieces. But the greatest enjoyment of all, perhaps, may be got from the lunette fresco of San Giovanni with his eagle over the door of the sacristy in the latter church.

Moretto, as we have said, must be studied in Brescia, but his *Portrait of a Nobleman*, No. 299, is a very beautiful and refined piece of painting—one of his finest. So, too, are the portraits of *A Tailor*, No. 697, and of *A Lawyer*, No. 742, by Morone, his pupil. No gallery in the world has better examples of this master. As one studies the masters individually in this way the splendour of our collection becomes more and more evident, and we can hardly realise it has only been in existence eighty-two years. From these examples one would think we had been choosing the best pictures from the time of the sixteenth century at least. And that is the secret. So we have. Ever since Charles I. set us such a good example the best of our aristocracy have garnered masterpieces for this country. It only remains for us to keep them here now, and gradually get them into our National Gallery as we may.

Tintoretto is one of the painters whose genius we should like to see more fully represented. His painting of the nude, with his lovely green and gold shadow-colour, is seen in a small degree in the charming picture called *The Origin of the Milky Way*, No. 1313, but we should like to see some pictures in his grander style, life-sized, sumptuous nudes in a golden glamour of half-shadow, suggesting a world like we see under beech-trees in sunlight during early spring. His cast shadows are the especial quality that differentiates his work more than anything else from other Venetian masters, if we consider the material side of art. We can easily believe the story that he modelled the figures of his compositions in wax and put them into a suitably lighted box to study these effects: this gives a wonderful depth and reality to his compositions.

The *Saint George and the Dragon*, No. 16, is entirely worthy of Tintoretto and of the Gallery. It is a furious fight, and the action is made universal by the swirling circles in the heavens and on earth, like the lines of the orbits of the planets, these two circles in the long upright canvas are a fine new invention, and the myrtle-green dress and rose-coloured mantle of the princess make a foundation for the subtle effects of colour in the sky and distance. As they are so near together it is very interesting to compare the mantle of the princess in this picture with the mantle of Bacchus in Titian's *Bacchus and Ariadne*. Tintoretto gets his effect with much skill and sleight of hand, but how much more difficult it is to get the facts like Titian! and how much more there is in it!

We have now to mention Paolo Veronese, a painter more sober and reticent, but with perfect power and as much painter-quality as ever he cared to show. His colour is like pearl and silver, and, like Venice on a grey day, it has a special charm for sober minds and would be ideal to

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live with. What he cared for he gave us, perfectly, but he was very quiet and restrained compared to the two great Venetians, Titian and Tintoretto. He is very well represented here. No. 26, *The Consecration of Saint Nicholas*, is as fine a composition of an academic type as anything we have, and very rich in effect and in colour. The amber and silver of *The Vision of Saint Helena*, No. 1041, is very beautiful, and the composition and painting are unique for their odd beauty in the works of the master. His four square decorations Nos. 1318, 1324, 1325, 1326 are splendidly designed in a grand style, and the flesh painting is most largely treated. The fine lines of arch and tree in the background are used to perfection, the lovely grey half-lights, the broad masses and warm flesh-tints of the men and the ivory coolness of the women, the grey skies, and the striped draperies are full of uncommon yet quiet effects that make these works the ideal for unobtrusive decoration.

Venice has detained us longer than all the other North Italian cities, as she should. With her, too, art remained the longest. Tiepolo followed the great men, and his skill made him memorable; his work is not perfectly represented with us, but perhaps we can bear him small better than large. Guardi and Longhi give us a Venice that we can almost see to-day. The buildings and the costumes are almost with us yet, although some of the buildings have even now disappeared, alas! The costumes of Longhi, however, especially the masks and dominoes, are reviving in the costume of the motorists of our day: but they have not yet arrived at Longhi's grace. If the designers of motor costumes and masks, would study some of Longhi's pictures they might arrive at a compromise between beauty and usefulness, that would have at least a quaint novelty for the looker-on.

The last picture we shall mention is the splendid Canaletto, No. 127. *The View in Venice*, with the masons' yard in the foreground, and the Scuola della Carità on the other side of the Grand Canal, where so many works by the artists we have been discussing are now preserved, and into which we should love to walk after our examination of the Venetian pictures in the National Gallery.

THE NORTH ITALIAN SCHOOLS OF PAINTING

LOMBARDY AND THE EMILIA: MILANESE AND PIED-
MONTESE, CREMONA, LODI, PARMA AND MODENA:
VENICE AND THE VENETIAN TERRITORIES: PADUA
(VENETIA): VERONA (VENETIA): FERRARESE: AND
BOLOGNESE

A LIST OF PAINTERS AND THEIR PICTURES
AT THE NATIONAL GALLERY, LONDON
ARRANGED CHRONOLOGICALLY

IN PURSUANCE OF THE NATIONAL GALLERY LOAN ACT, PICTURES MAY BE
TEMPORARILY REMOVED FROM THE NATIONAL GALLERY, LONDON, FOR
EXHIBITION ELSEWHERE

LOMBARDY AND THE EMILIA: MILANESE AND PIEDMONTESE

- FOPPA, VINCENZO. 14 . . -1492.
The Adoration of the Kings. 729.
- SOLARIO, ANDREA DA. 1460?-after 1515.
Portrait of Gio. Cristoforo Longono. 734.
Portrait of a Venetian Senator. 923.
Virgin and Child. (Lent by George Salting, Esq.)
- BORGOGNONE, AMBROGIO FOSSANO IL. 1455?-1523.
The Marriage of St. Catharine of Alexandria. 298.
Family Portraits. 779-780.
A Triptych. 1077.
The Virgin and Child. 1410.
- MACRINO D'ALBA. 14 . . -15 . . ?
A Group of Two Saints. 1200.
A Group of Two Saints. 1201.

THE NATIONAL GALLERY—NORTH ITALIAN SCHOOLS

- BELTRAFFIO (or BOLTRAFFIO), GIOVAN ANTONIO. 1467-1516.
The Madonna and Child. 728.
Virgin and Child. (Lent by George Salting, Esq.)
- MARCO DA OGGIONNO. 1470?-1540?
The Madonna and Child. 1149.
- LUINI, BERNARDINO. About 1475—after 1533.
Christ disputing with the Doctors, or Christ arguing with the Pharisees.
18.
- BAZZI, GIOVANNI ANTONIO (il SODOMA). 1477-1549.
The Madonna and Child with Saints. 1144.
Head of Our Lord. 1337.
- GIOVENONE, GIROLAMO. 14..?-15..?
Madonna and Child with Saints. 1295.
- FERRARI, GAUDENZIO. 1484-1549?
The Resurrection. 1465.
- PREDIS, AMBROGIO DE. End of XV. and beginning of XVI. Century.
An Angel playing on a Viol. 1661.
An Angel playing on a Mandoline. 1662.
Portrait of a Young Man. 1665.
- LANINI, BERNARDINO. 1508?-1578?
The Holy Family. 700.
- MILANESE SCHOOL. XV. or early XVI. Century.
Portrait of a Young Man. 1052.
The Virgin and Child. 1300.
Head of John the Baptist. 1438.
- LOMBARD SCHOOL. XVI. Century.
Dead Christ, supported by Angels. 219.

CREMONA

- TACCONI, FRANCESCO. 14..?-living 1490.
The Virgin Enthroned. 286.
- MELONE, ALTOBELLO. 14..-painting in and after 1518.
Christ and the Disciples on the Way to Emmaus. 753
- BOCCACCINO, BOCCACCIO. 1460?-1518?
The Procession to Calvary. 806.

LODI

- PIAZZO, MARTINO. 14..-after 1526.
St. John the Baptist. 1152.

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PARMA AND MODENA

- MAZZOLA, FILIPPO. 14 . . ?-1505.
The Virgin and Child with Two Saints. 1416.
- LODOVICO DA PARMA. 14 . . -15 . . .
Head of a White Monk, with nimbus and crozier, inscribed S.V.G.O.
692.
- ALLEGRI, ANTONIO (da CORREGGIO). 1494-1534.
Mercury instructing Cupid in the Presence of Venus. 10.
Christ presented by Pilate to the People. Called the "Ecce Homo." 15.
The Holy Family. 23.
- ALLEGRI, ANTONIO DA CORREGGIO, After.
Group of Heads. 7.
Group of Heads and Figures. 37.
Christ's Agony in the Garden. 76.
- PARMIGIANO, FRANCESCO MAZZOLA IL. 1503-1540.
The Vision of St. Jerome. 33.
- ORSI, LELIO. 1511-1587.
The Walk to Emmaus. 1466.
- BARNABA DA MODENA. Second half of XIV. Century.
The Descent of the Holy Ghost. 1437.

VENICE AND THE VENETIAN
TERRITORIES

- VIVARINI, ANTONIO (of Murano). Painting 1440-1464.
Saints Peter and Jerome. 768.
St. Francis and St. Mark. 1284.
- VIVARINI, BARTOLOMMEO (of MURANO). Painting 1450-1498-9.
The Virgin with the Child in her Arms. 284.
- BELLINI, GENTILE. 1426-7 ?-1507.
(Supposed) Portrait of Girolamo Malatini, Professor of Mathematics
at Venice. 1213.
- BELLINI, GIOVANNI. 1428 ?-1516.
Bust Portrait of the Doge Leonardo Loredano in his State Robes.
189.
Madonna and Child. 280.
The Infant Christ asleep on the Lap of the Virgin. 599.
Christ's Agony in the Garden. 726.
St. Peter Martyr. 808.

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BELLINI, GIOVANNI—(*continued*)

- Landscape, with the Death of St. Peter Martyr, 1252. 812.
- The Blood of the Redeemer. 1233.
- St. Dominic. 1440.
- The Circumcision. 1455.
- Virgin and Child. 1696.

CRIVELLI, CARLO. 1430?–1493?

- The Dead Christ: a Pietà. 602.
- The Beato Ferretti. 668.
- The Madonna and Child enthroned, with St. Jerome and St. Sebastian. 724.
- The Annunciation. 739.
- The Madonna and Child enthroned, surrounded by Saints. 788.
- The Madonna and Child enthroned. 807.
- The Madonna in Ecstasy. 906.
- St. Catharine and St. Mary Magdalene. 907.

ANTONELLO DA MESSINA. 1444?–1493?

- Christ as the Saviour, "Salvator Mundi." 673.
- Portrait of a Young Man. (Supposed to be the painter himself). 1141.
- The Crucifixion. 1166.
- St. Jerome in his Study. 1418.

CARPACCIO, VITTORE. Painting 1479–1522.

- The Madonna and Child enthroned, with Saints; and the Doge Giovanni Mocenigo in adoration. 750.

BASAITI, MARCO. Painting before 1500–after 1521.

- St. Jerome reading. 281.

MONTAGNA BARTOLOMMEO (of BRESCIA AND VICENZA). About 1450–1523.

- The Madonna and Child. 802.
- The Virgin and Child. 1098.

CARIANI, GIOVANNI DE' BUSI. 1480?–1541.

- The Madonna and Child with Saints. 1203.
- An Italian Nobleman. (Lent by George Salting, Esq.)
- Virgin and Child. (Lent by George Salting, Esq.)
- The Death of Peter the Martyr (Ascribed to). 41.

CIMA, GIOVANNI BATTISTA. Painting 1489–1517.

- The Infant Christ Standing on the Knees of the Virgin. 300.
- Madonna with the Infant Christ Standing on her Knees. 634.
- The Incredulity of St. Thomas. 816.
- St. Jerome in the Desert. 1120.
- "Ecce Homo." 1310.

MANSUETI, GIOVANNI. Painting from 1490–1500.

- Symbolic Representation of the Crucifixion.

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- MOCETTO, GIROLAMO. Painting 1490-1514.
 The Massacre of the Innocents. 1239.
 The Massacre of the Innocents. 1240.
- MARZIALE, MARCO. Painting 1492-after 1507.
 Circumcision of the Lord. 803.
 The Madonna and Child Enthroned, with Saints. 804.
- BISSOLO, FRANCESCO (Ascribed to). Painting 1492-after 1530.
 Portrait of a Lady. 631.
- PREVITALI, ANDREA (of BERGAMO). Painting 14..?-1528.
 Madonna and Child, Seated. 695.
 The Light of the World. (Lent by George Salting, Esq.)
- CORDELLE AGII, OR CORDEGLIAGHI. 14..?-15..?
 The Mystic Marriage of St. Catharine. 1409.
- BONIFAZIO, VERONESE.-1540.
 The Madonna and Child with Saints. 1202.
- MARTINO DA UDINE (PELLEGRINO DA SAN DANIELE). Before 1470-1547.
 The Madonna and Child Enthroned, with Saints. 778.
- BARBARELLI, GIORGIO (GIORGIONE). Before 1477-1511.
 A Knight in Armour. 269.
 The Adoration of the Magi. 1160.
- BARBARELLI, GIORGIO (SCHOOL OF).
 The Garden of Love. 930.
 Venus and Adonis. 1123.
 An Unknown Subject. 1173.
- CATENA (VINCENZO DI BIAGIO, known as). 14..?-1531.
 A Warrior adoring the Infant Christ. 231.
 St. Jerome in his Study. 694.
- VECELLIO, TIZIANO (TITIAN). 1477-1576.
 A Holy Family. 4.
 Venus and Adonis. 34.
 Bacchus and Ariadne. 35.
 Christ appearing to Mary Magdalen after His Resurrection. 270.
 The Madonna and Child with St. John the Baptist and St. Catharine
 embracing the Divine Infant. 635.
 Portrait of Ariosto. 1944.
- VECELLIO, SCHOOL OF.
 A Concert, or a Maestro di Cappella giving a Music Lesson. 3.
 The Rape of Ganymede. 32.
 The Tribute Money. 224.
- SAVOLDO, GIOVANNI GIROLAMO (of BRESCIA). 1480?-after 1548.
 Mary Magdalene approaching the Sepulchre. 1031.
 The Adoration of the Shepherds. 1377.
- PALMA JACOPO. 1480?-1528.
 Portrait of a Poet. 636.

THE NATIONAL GALLERY—NORTH ITALIAN SCHOOLS

- LOTTO, LORENZO (of TREVISO). 1480?—about 1555.
 Portraits of Agostino and Niccolo della Torre. 699.
 A Family Group. 1047.
 Portrait of the Prothonotary Apostolic Julianio. 1105.
- LUCIANA, SEBASTIANO (SEBAST. DEL PIOMBA). 1485?—1547.
 The Resurrection of Lazarus. 1.
 Portraits of Sebastiano del Piomba and the Cardinal Ippolito de' Medici. 20.
 Portrait of a Lady, as St. Agatha. 24.
 The Holy Family. 1450.
 The Daughter of Herodias. (Lent by George Salting, Esq.)
- ROMANINO, GIROLAMO (of BRESCIA). 1487?—in or about 1566.
 The Nativity. 297.
- VENETIAN SCHOOL. XV.—XVI. Century.
 Portrait of a Lady. 595.
 Portrait of a Young Man. 1121.
 Portrait of a Venetian Senator. 1489.
 Portrait of a Venetian Senator. 1490.
 Landscape with Nymphs and Shepherds. 1695.
- VENEZIANO, BARTOLOMMEO. Painting 1505—1530.
 Portrait of a Young Man. 287.
- GIROLAMO DA TREVISO. 1497—1544.
 The Madonna and Child Enthroned. 623.
- BONVICINO, ALESSANDRO (MORETTO). 1498—1555.
 Portrait of an Italian Nobleman. 299.
 St. Bernardine, of Siena. 625.
 Portrait of an Italian Nobleman. 1025.
 The Virgin and Child, with Two Saints. 1165.
- GIROLAMO DA SANTA CROCE. Painting 1520—1549.
 A Saint, reading. 632.
 A Saint. 633.
- LICINIO, BERNARDINO. Painting between 1524—1541.
 Portrait of a Young Man. 1309.
- BORDONE, PARIS (of TREVISO). 1500—1570.
 Daphnis and Chloe. 637.
 Portrait of a Lady. 674.
 Lux Mundi. 1845.
- PONTE, JACOPO DA (JACOPO BASSANO). 1510—1592.
 Portrait of a Gentleman. 173.
 Christ driving the Money Changers out of the Temple. 228.
 The Good Samaritan. 277.
- ROBUSTI, JACOPO (il TINTORETTO). 1518—1594.
 St. George destroying the Dragon. 16.
 Christ Washing the Feet of His Disciples. 1130.
 The Origin of "The Milky Way" (A Classic Myth). 1313.

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- MELDOLLA, ANDREA (called SCHIAVONE). 1522-1582.
Jupiter and Semele. 1476.
- MORONI, GIAMBATTISTA (of BERGAMO). 1525?-1578.
The Portrait of a Tailor. 697.
Portrait of a Lawyer. 742.
Portrait of an Italian Nobleman. 1022.
Portrait of an Italian Lady ; said to be the wife of the subject of the preceding portrait. 1023.
An Italian Ecclesiastic, with a full brown beard, half-length. 1024.
Portrait of an Italian Nobleman. 1316.
- CALIARI, PAOLO (PAOLO VERONESE). (*See SCHOOL OF VERONA.*)
- VAROTARI, ALESSANDRO (il PADOVANINO). 1590-1650.
Cornelia and her Children. 70.
Boy with a Bird. 933.
- RICCI, OR RIZZI, SEBASTIANO (of BELLUNO). 1659-60-1734.
Venus Sleeping. 851.
- TIEPOLO, GIOVANNI BATTISTA. 1692-1769.
Design for an Alter-piece (?). 1192.
Design for an Altar-piece (?). 1193.
The Deposition from the Cross. 1333.
- CANALE, ANTONIO (il CANALETTO). 1697-1768.
A View in Venice. 127.
Ruins and Figures, with the distant View of a Town. 135.
A View on the Grand Canal, Venice. 163.
The Scuola di San Rocco. 937.
Regatta on the Grand Canal. 938.
The Piazzetta of St. Mark, Venice, from the Quay. 939.
The Ducal Palace and the Column of St. Mark, Venice. 940.
The Grimani Palace, on the Grand Canal, Venice ; known as the "Ca' Grimani in San Luca." 941.
Eton College, 1746. 942.
View on the Canal Reggio, Venice. 1058.
San Pietro in Castello, Venice. 1059.
Interior of the Rotunda at Ranelagh in London. 1429.
- LONGHI, PIETRO. 1702-1762.
A Domestic Group. 1100.
The Exhibition of a Rhinoceros in an Arena. 1101.
Portrait of the Chevalier Andrea Tron, Procurator of St. Mark's, Venice. 1102.
"The Fortune Teller." 1334.
- GUARDI, FRANCESCO. 1712-1793.
View of the Church, Campanile, and Piazza, of San Marco, at Venice. 210.

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GUARDI, FRANCESCO—(*continued*)

View in Venice. 1054.

A Gondola. 1454.

ZAIS, GIUSEPPE. 17...?-1784.

A Rural Landscape. 1296.

A River-side Scene. (Companion to the previous picture.) 1297.

RIDOLFI, MICHELE. 1795-1854.

Madonna and Child. (Lent by George Salting, Esq.)

PADUA (VENETIA)

SCHIAVONE, GREGORIO. 14...?-....?

The Madonna and Child enthroned, with various Saints 630

Madonna and Infant Christ. 904.

MANTEGNA, ANDREA. 1431-1506.

The Virgin and Child Enthroned; St. John the Baptist and the Magdalen. 274.

"The Triumph of Scipio." 902.

Two Female Figures, probably personifying Summer and Autumn.

1125.

Samson and Delilah. 1145.

The Agony in the Garden. 1417.

ZOPPO, MARCO. (*See BOLOGNESE SCHOOL.*)

MANTEGNA, FRANCESCO. 1470?-living 1517.

Christ and Mary Magdalen in the Garden. 639.

The Resurrection of our Lord. 1106.

The Holy Women at the Sepulchre. 1381.

VERONA (VENETIA)

PISANO, VITTORE (PISANELLO). 1380-1451 or 2.

St. Anthony and St. George. 776.

The Vision of St. Eustace. 1436.

MORONE, DOMENICO. 1442-15...?

Scene at a Tournament. 1211.

Scene at a Tournament. 1212.

LIBERALE DA VERONA. 1451-1535.

The Virgin and Child, attended by Angels. 1134.

The Death of Dido (Ascribed to). 1336.

BONSIGNORI, FRANCESCO. 1455-1519.

Portrait of a Venetian Senator. 736.

GIOLFINO, NICCOLÒ. Painting 1486-1518.

Portraits of the Giusti Family of Verona. 749.

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- MORONE, FRANCESCO. 1473-1529.
 Madonna and Child. 285.
- GIROLAMO DAI LIBRI. 1474-1556.
 The Madonna, Infant Christ, and St. Anne. 748.
- MORANDO, PAOLO (il CAVAZZOLA). 1486-1522.
 St. Roch with the Angel. 735.
 The Madonna and Child, with St. John the Baptist and an Angel, in
 a Landscape. 777.
- VERONESE SCHOOL. XV. Century.
 The Legend of Trajan and the Widow (i). 1135.
 The Legend of Trajan and the Widow (ii). 1136.
- MICHELE DA VERONA. Painting 1500.
 The Meeting of Coriolanus with Volumnia and Veturia. 1214.
- CALIARI, PAOLO (PAOLO VERONESE). 1528-1588.
 The Consecration of St. Nicholas, Bishop of Myra, Syria, in the
 Fourth Century. 26.
 The Rape of Europa. 97.
 The Adoration of the Magi, or the Wise Men's Offering. 268.
 The Family of Darius at the feet of Alexander, after the Battle of
 Issus, B.C. 333. 294.
 The Magdalen laying aside her Jewels. 931.
 St. Helena. Vision of the Invention of the Cross. 1041.
 "Unfaithfulness." (An Allegorical Group.) 1318.
 "Scorn." (An Allegorical Group.) 1324.
 "Respect." (An Allegorical Group.) 1325.
 "Happy Union." (An Allegorical Group.) 1326.

FERRARESE

- TURA, COSIMO (or COSMÈ). 1420?-1495.
 The Madonna and Child Enthroned. 772.
 St. Jerome in the Wilderness. 773.
 The Virgin Mary. 905.
- COSSA, FRANCESCO DEL. 14.. -between 1480-85.
 St. Vincentius Ferrar; Dominican. 597.
- BONO DA FERRARA. Painting 1461.
 St. Jerome in the Desert. 771.
- ORIOLO, GIOVANNI. Living 1461.
 Portrait of Leonello d'Este, Marquis of Ferrara, &c., who died in
 1450. 770.

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- ROBERTI, ERCOLE DE'. 1450?-1496.
The Last Supper. 1127.
The Israelites gathering Manna in the Wilderness. 1217.
The Adoration of the Shepherds. The Dead Christ: a Pietà (a Diptych). 1411.
- COSTA, LORENZO. 1460?-1535.
The Madonna and Child Enthroned with Angels. 629.
- GRANDI, ERCOLE DI GIULIO CESARE. 1460?-1531.
The Conversion of St. Paul. 73.
The Madonna and Child with Saints. 1119.
The Singers. (Lent by George Salting, Esq.)
- DOSSO DOSSI, GIOVANNI. 1479?-1542.
The Adoration of the Magi. 640.
A Muse instructing a Court Poet (?). 1234.
- MAZZOLINO, LUDOVICO. 1480?-1528.
The Holy Family. 82.
The Holy Family. 169.
The Woman taken in Adultery. 641.
Christ disputing with the Doctors. 1495.
- ORTOLANO L. GIOVANNI BATTISTA BENVENUTI. 14 . . -about 1525.
St. Sebastian, St. Roch, and St. Demetrius. 669.
- TISIO, BENVENUTO (il GAROFALO). 1481-1559.
The Vision of St. Augustine. 81.
The Holy Family, with Elizabeth and the young St. John and two other Saints. 170.
Christ's Agony in the Garden. 642.
The Madonna and Child Enthroned, under a Canopy. 671
- FERRARESE SCHOOL. Early XVI. Century.
Battle Piece. 1062.

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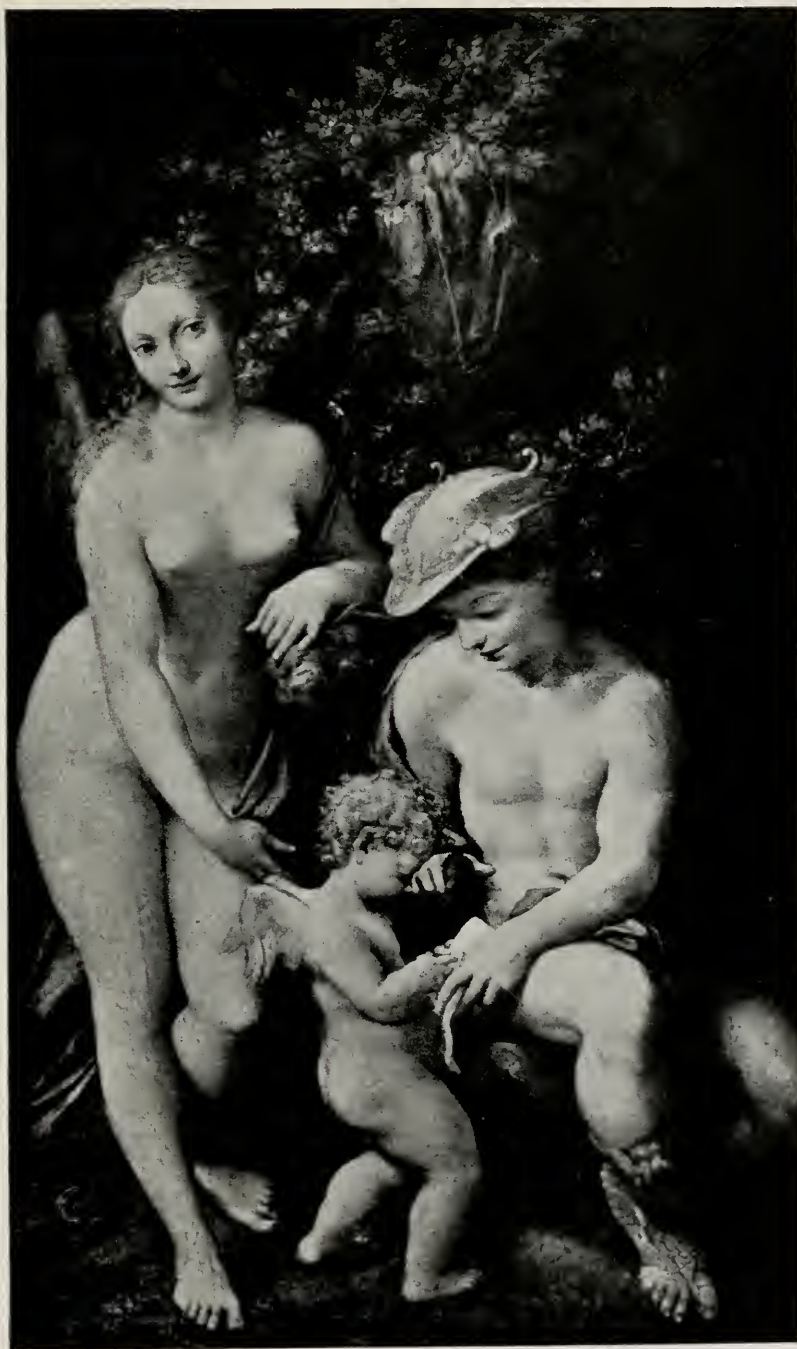
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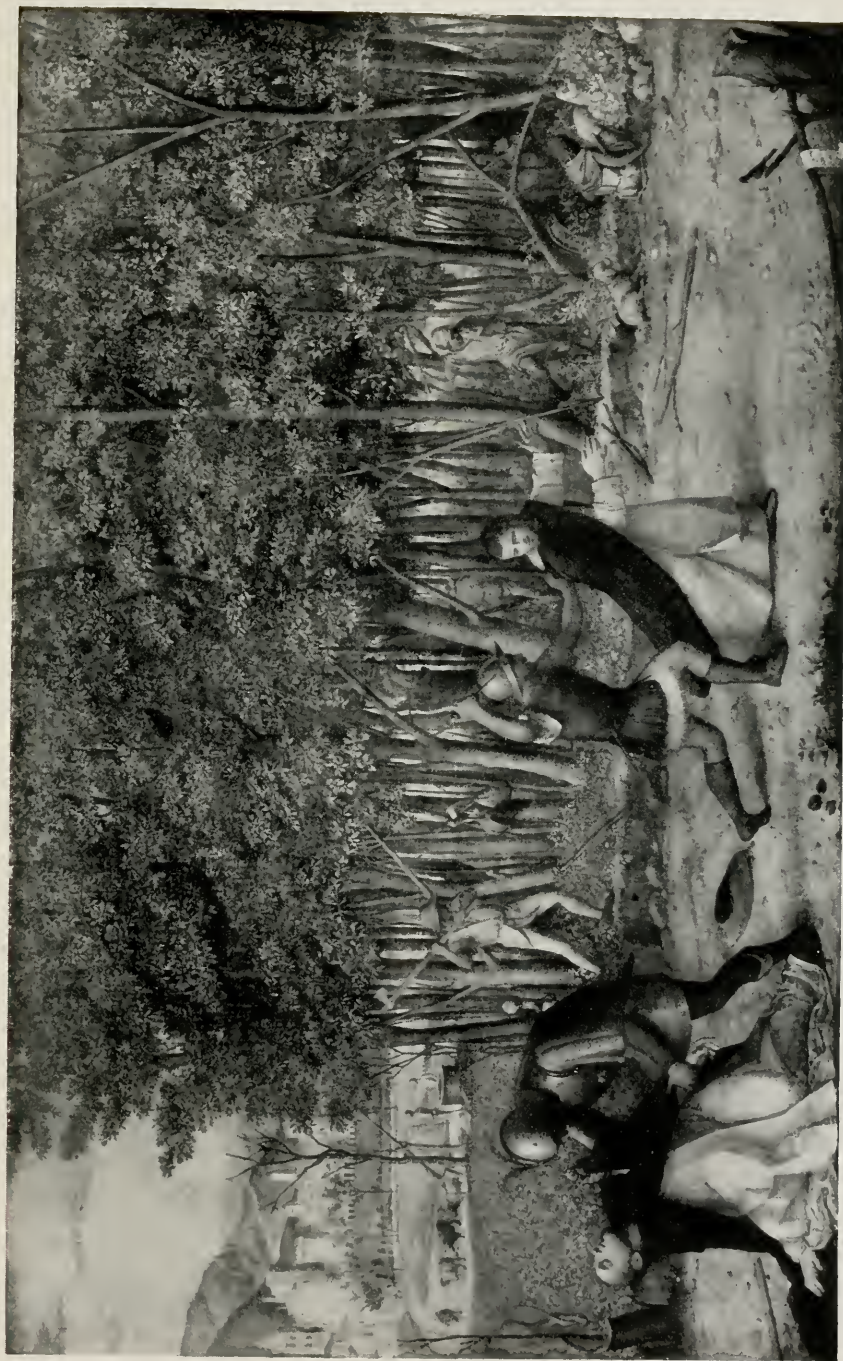
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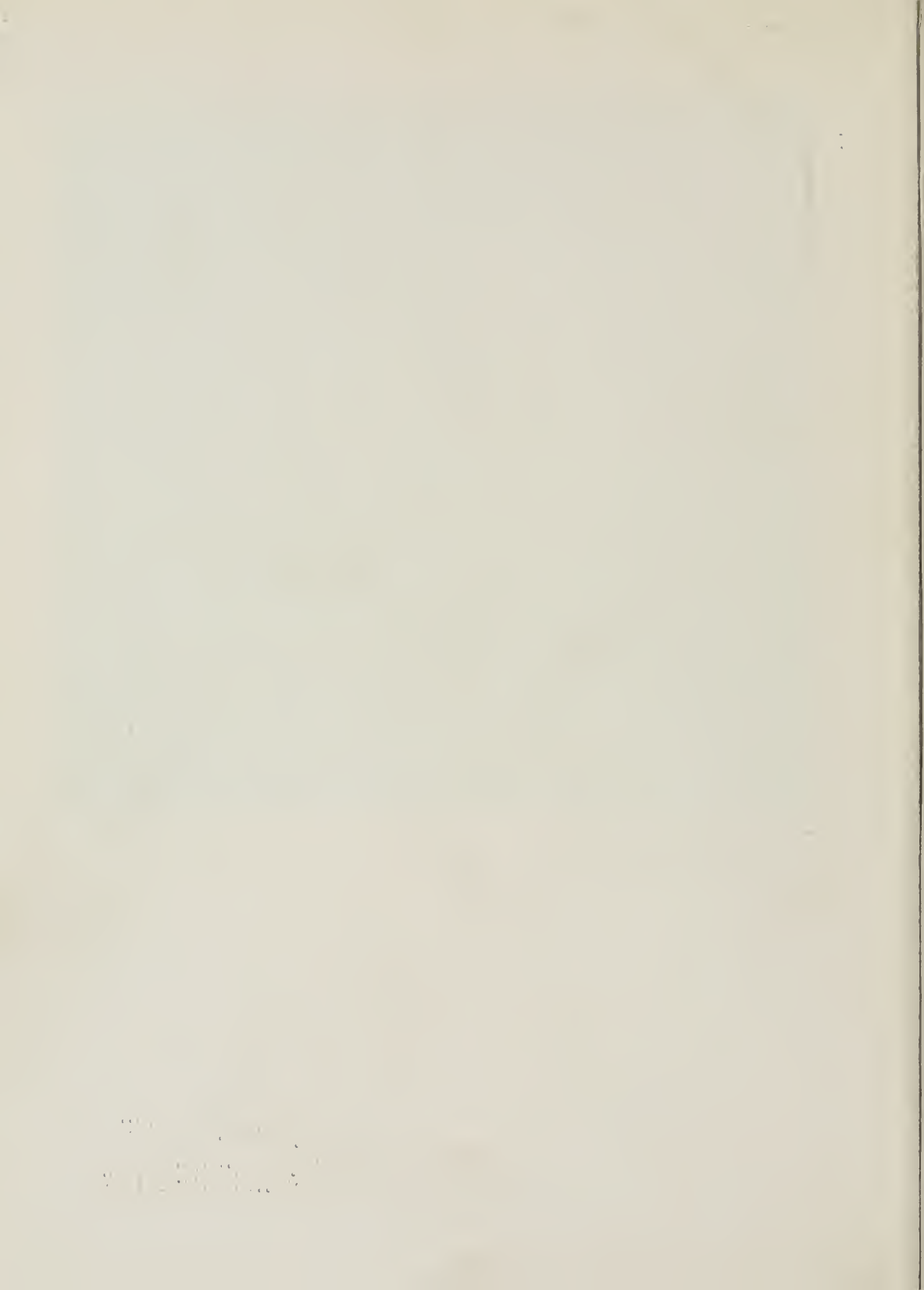
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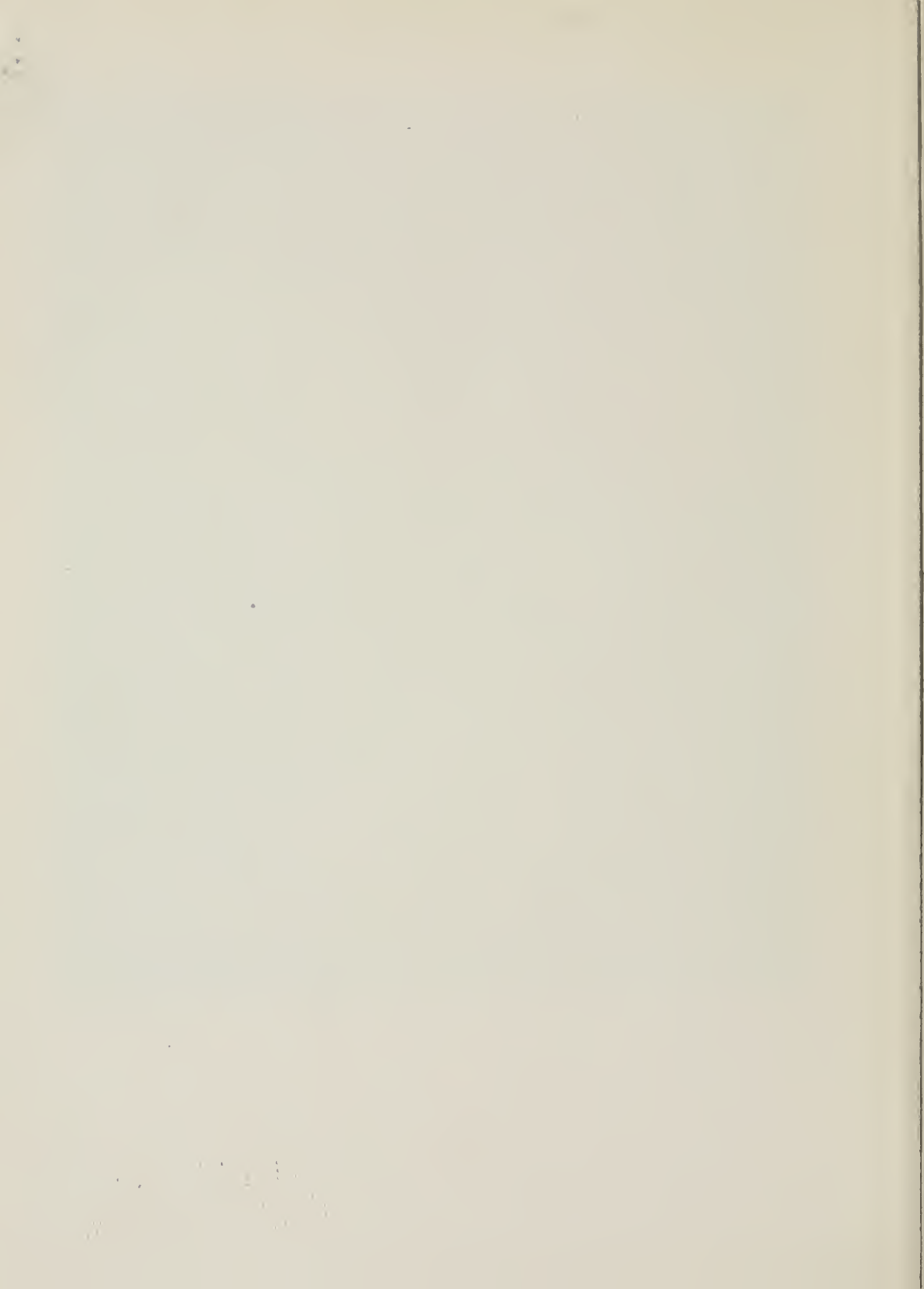




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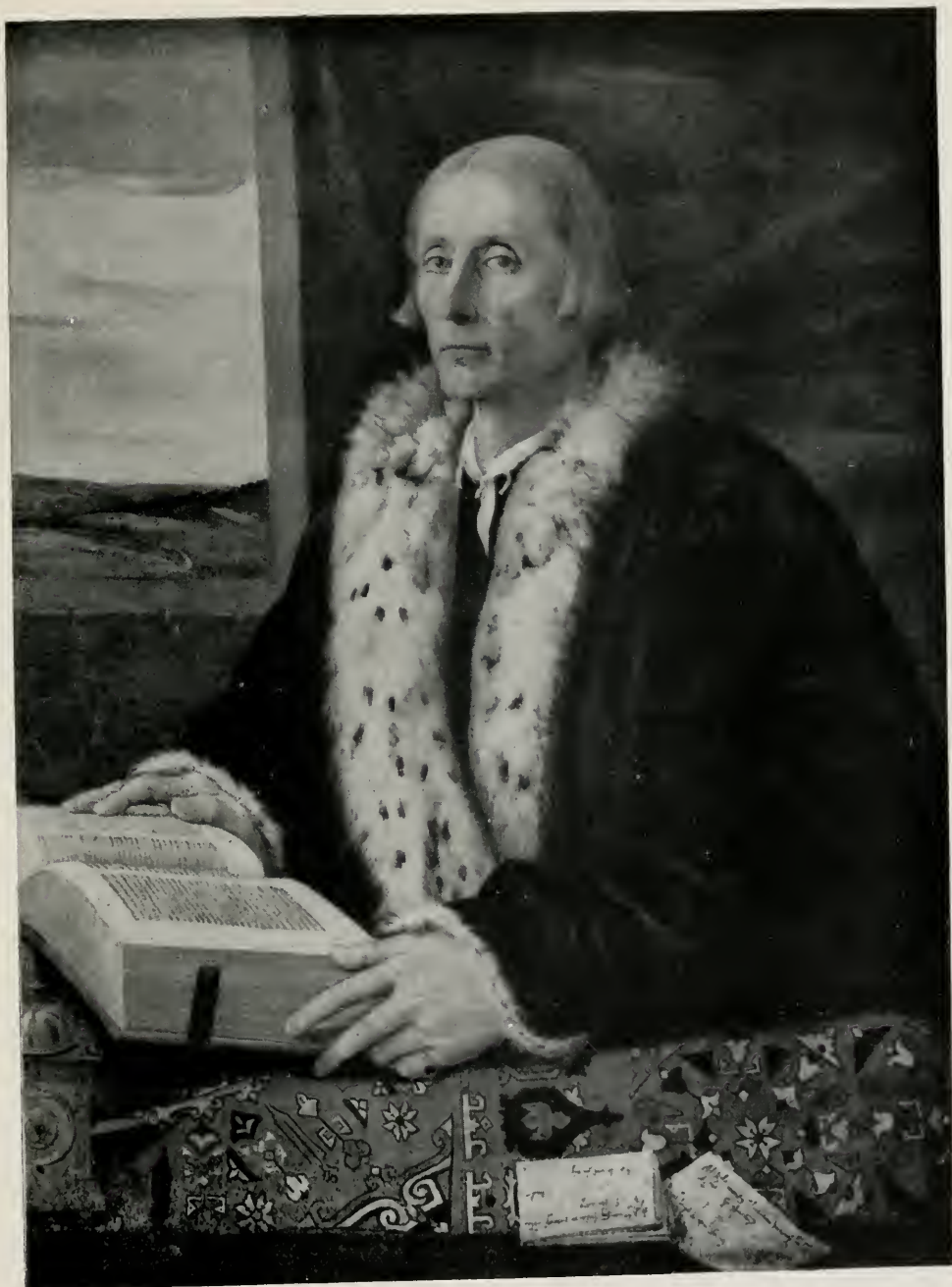




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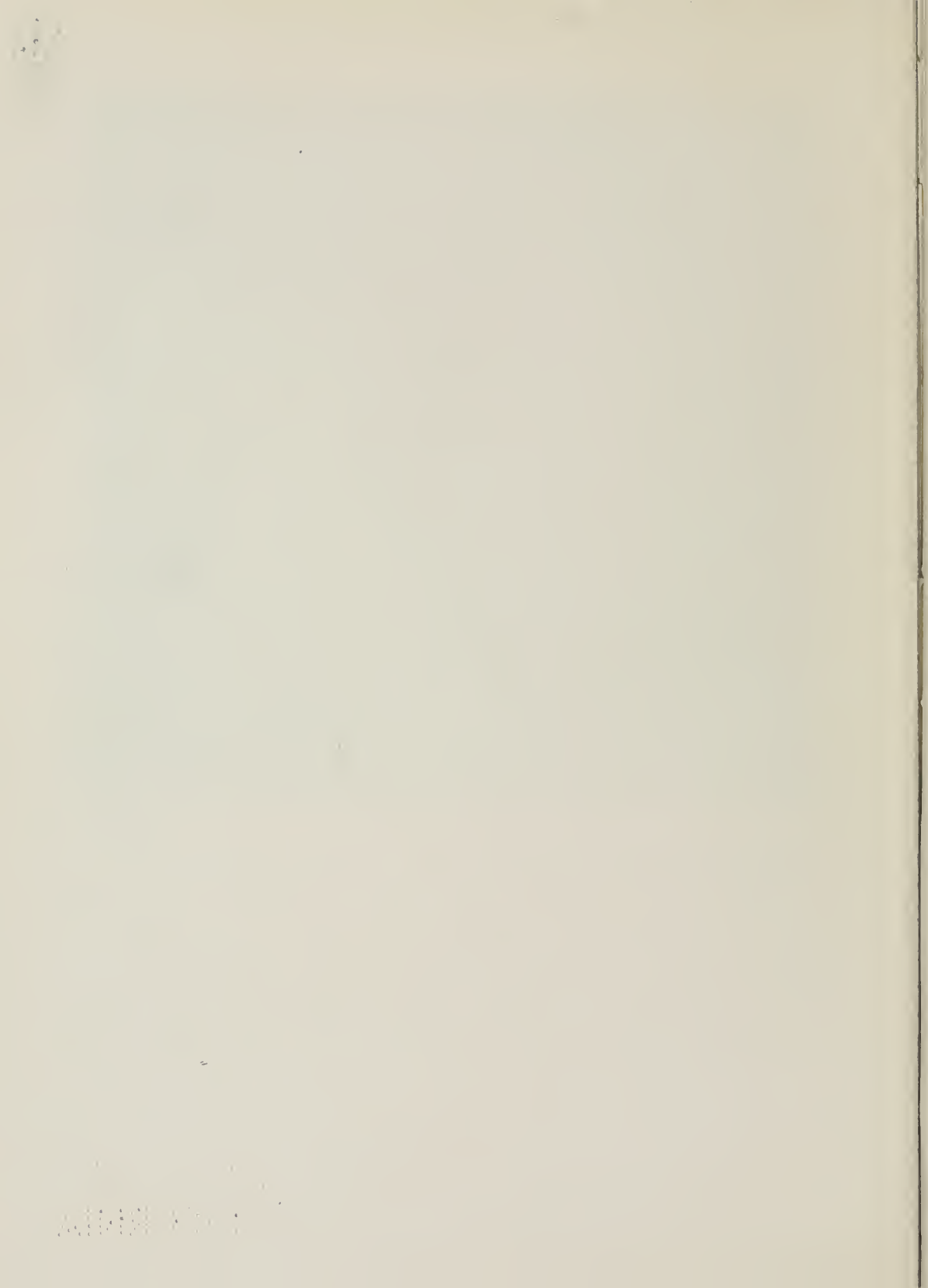
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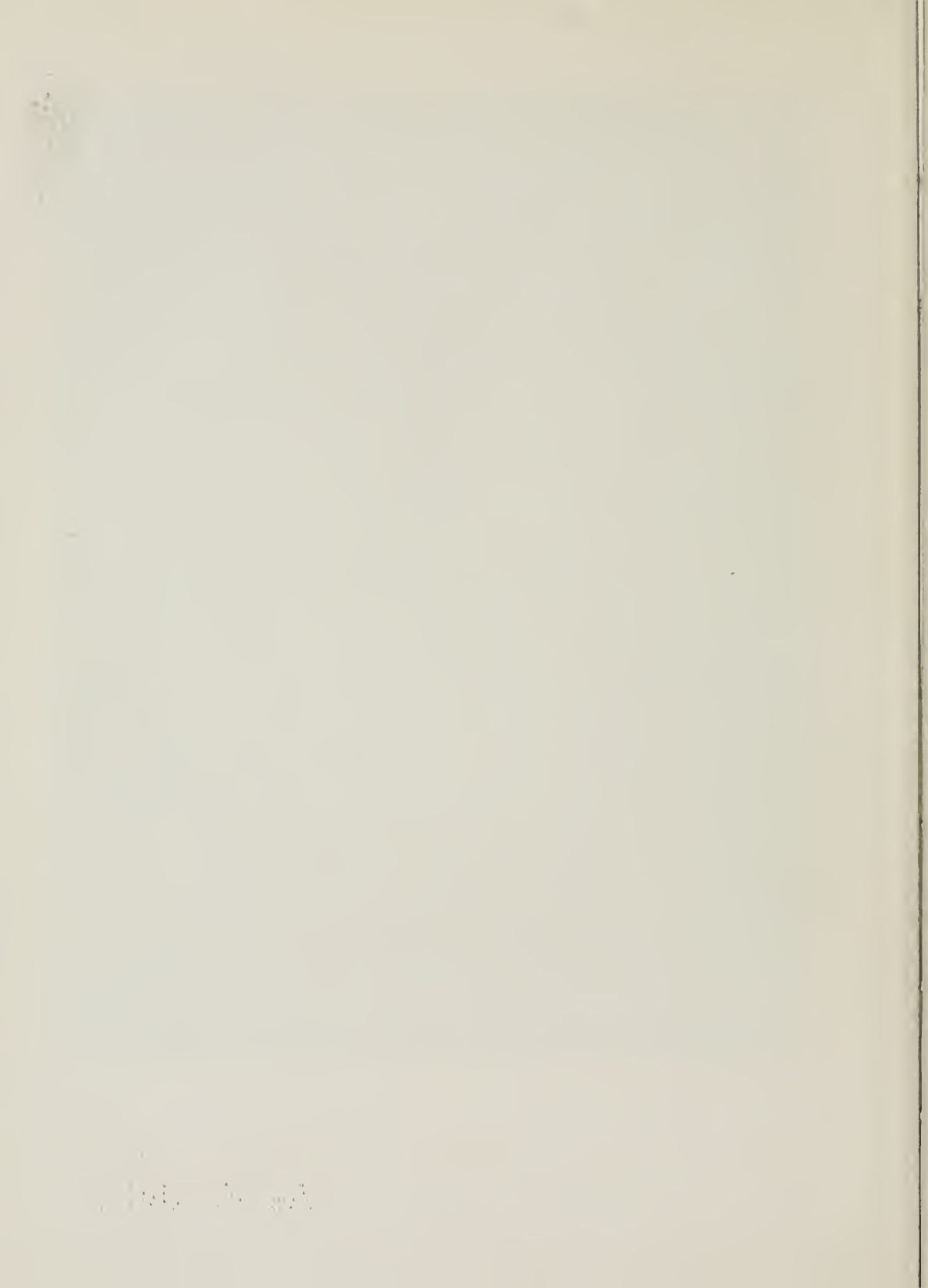
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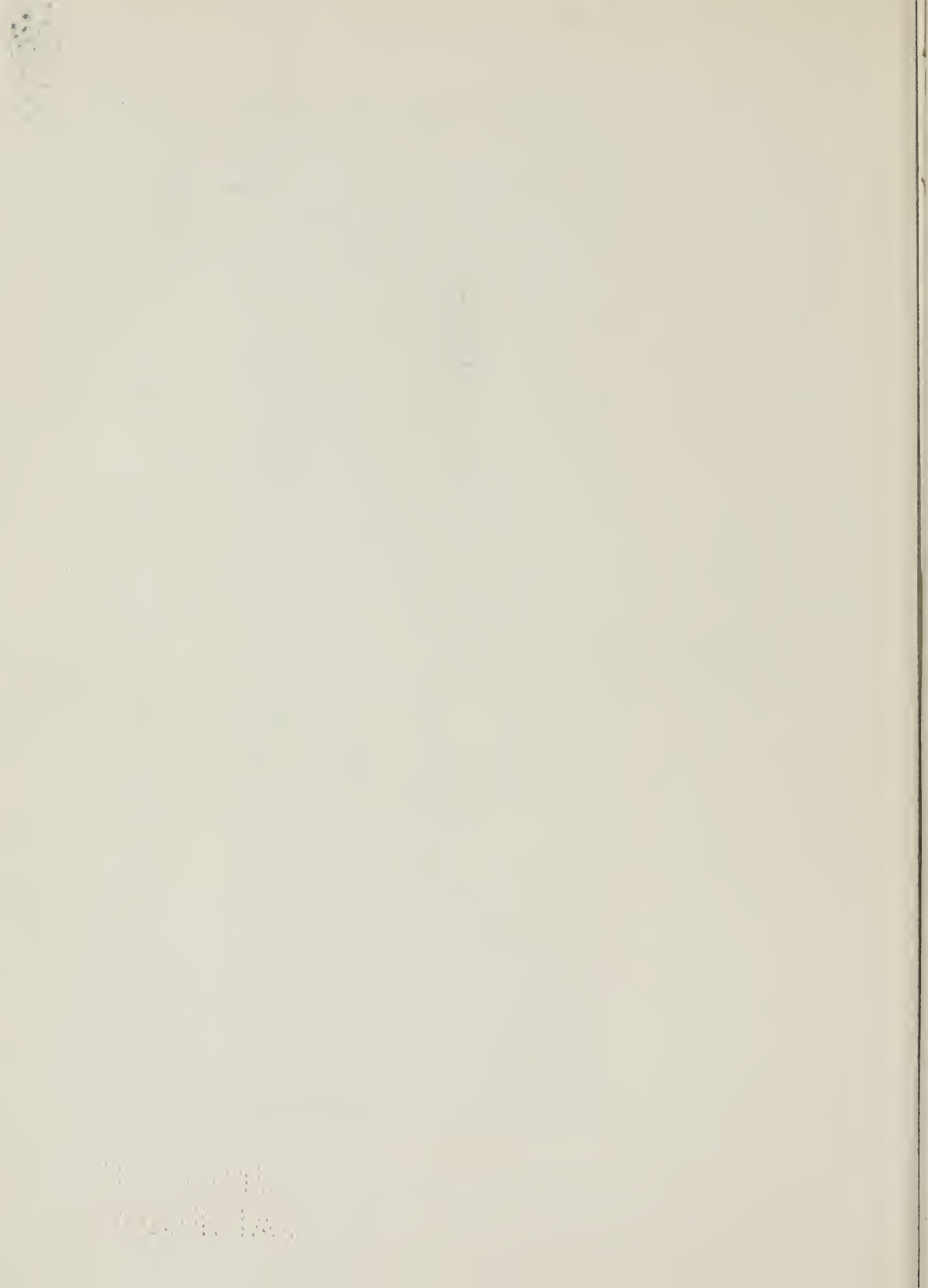
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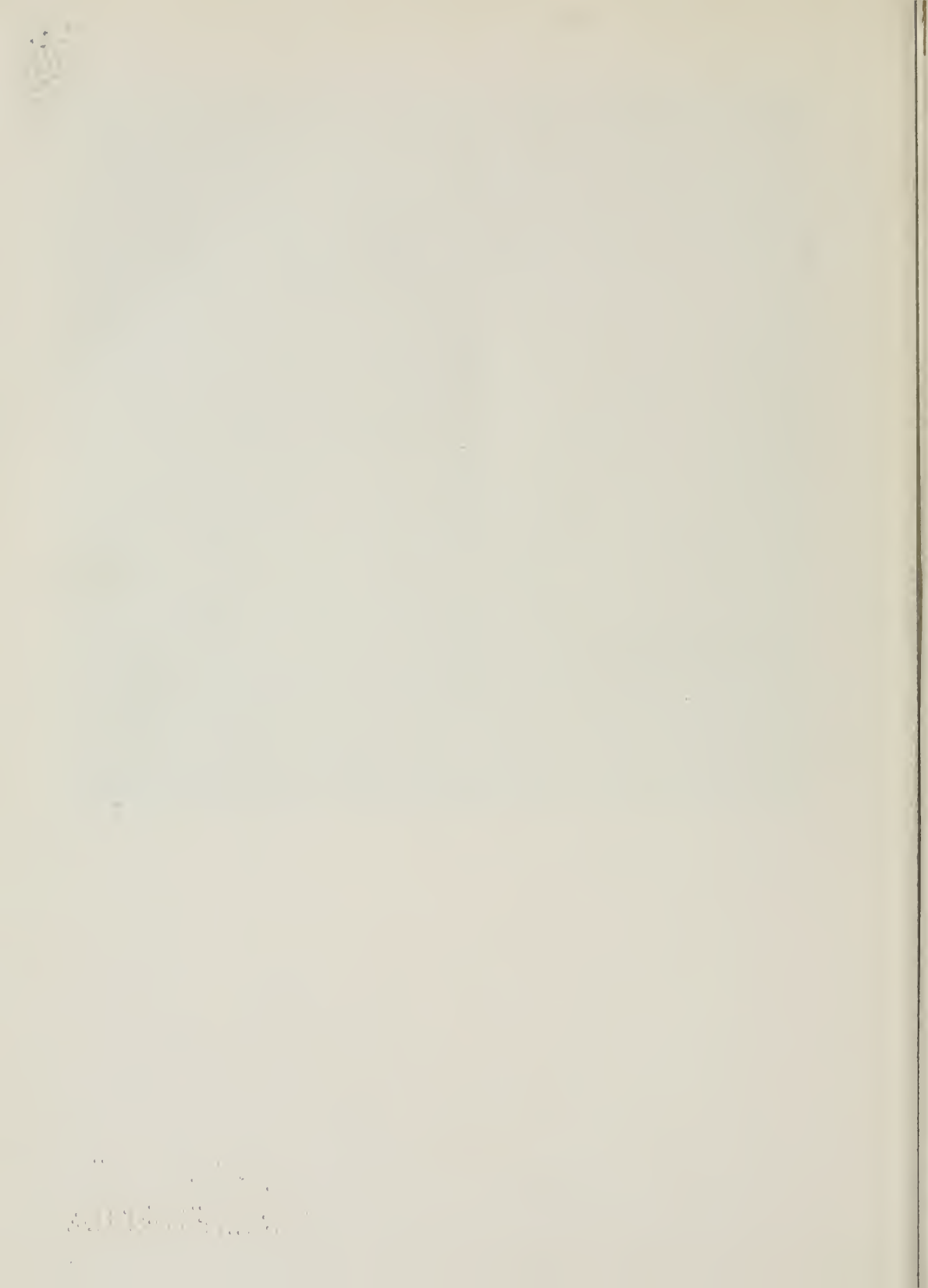
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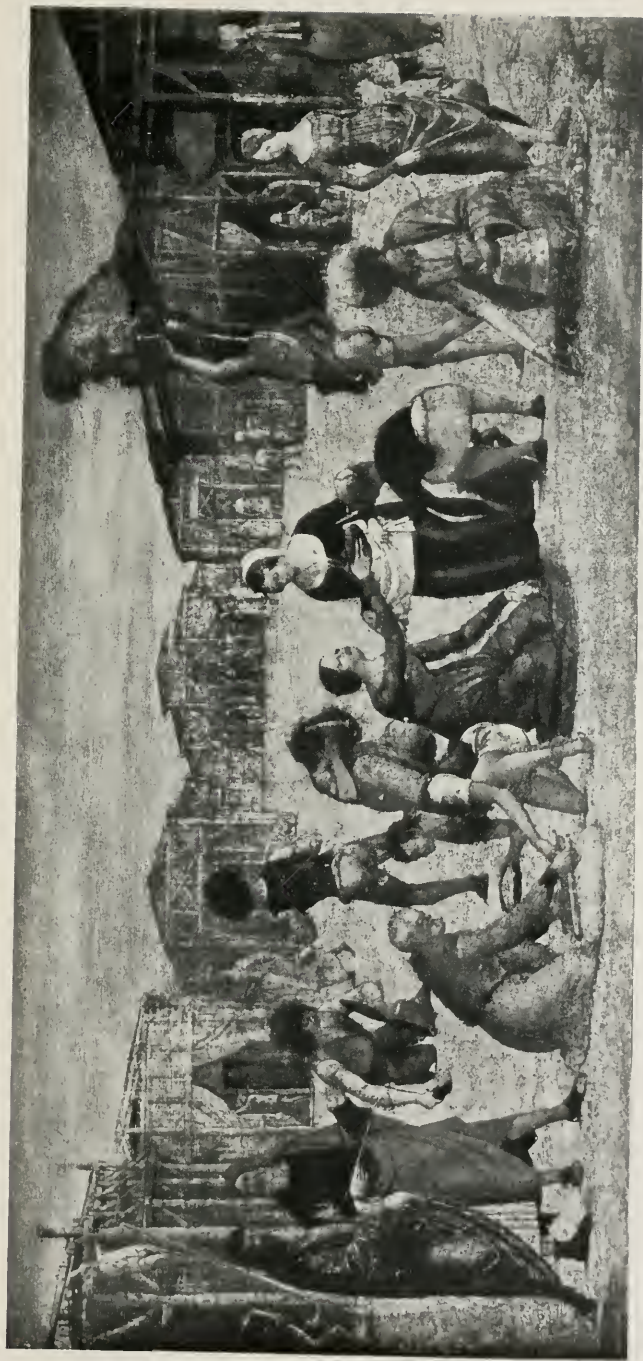


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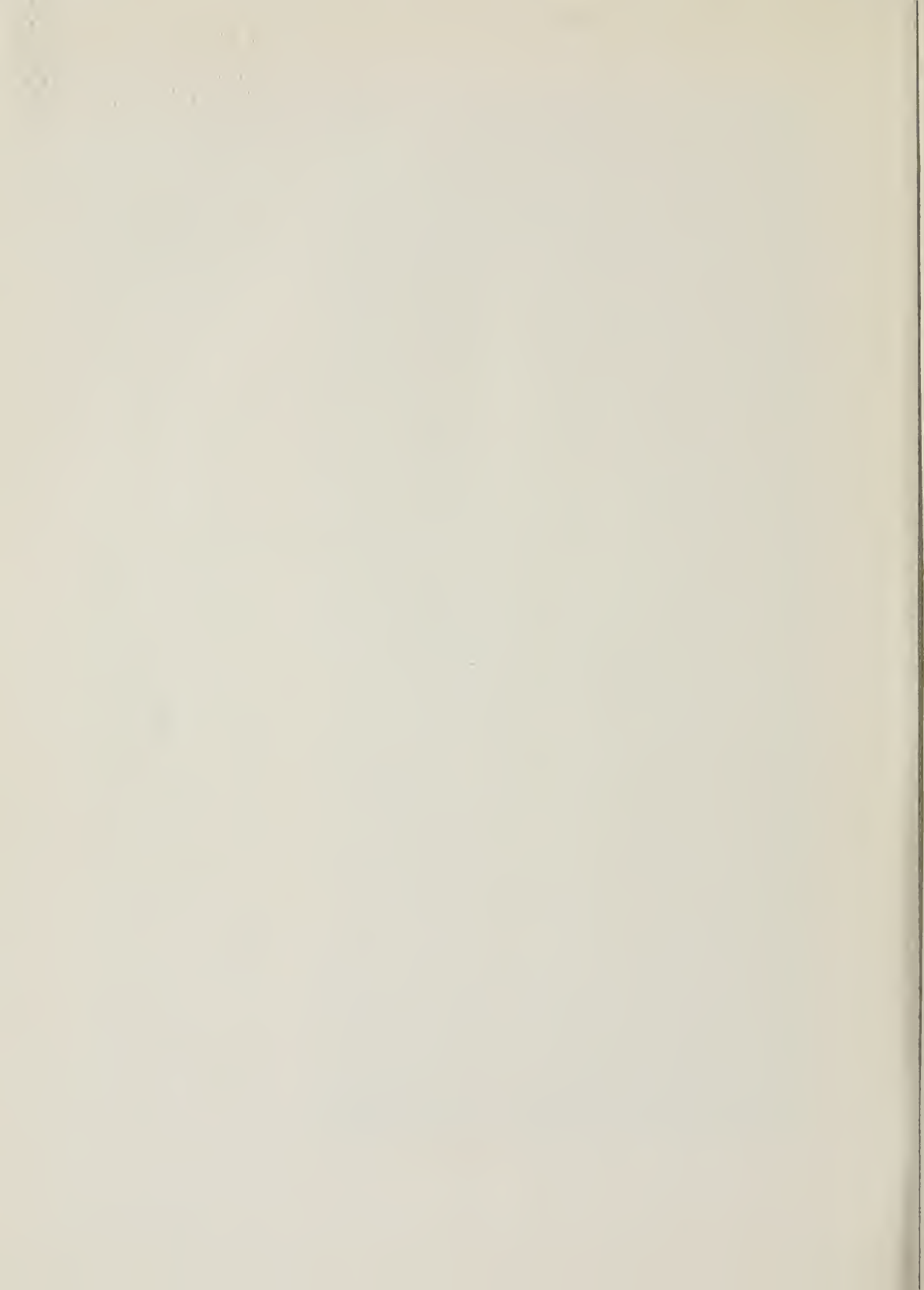
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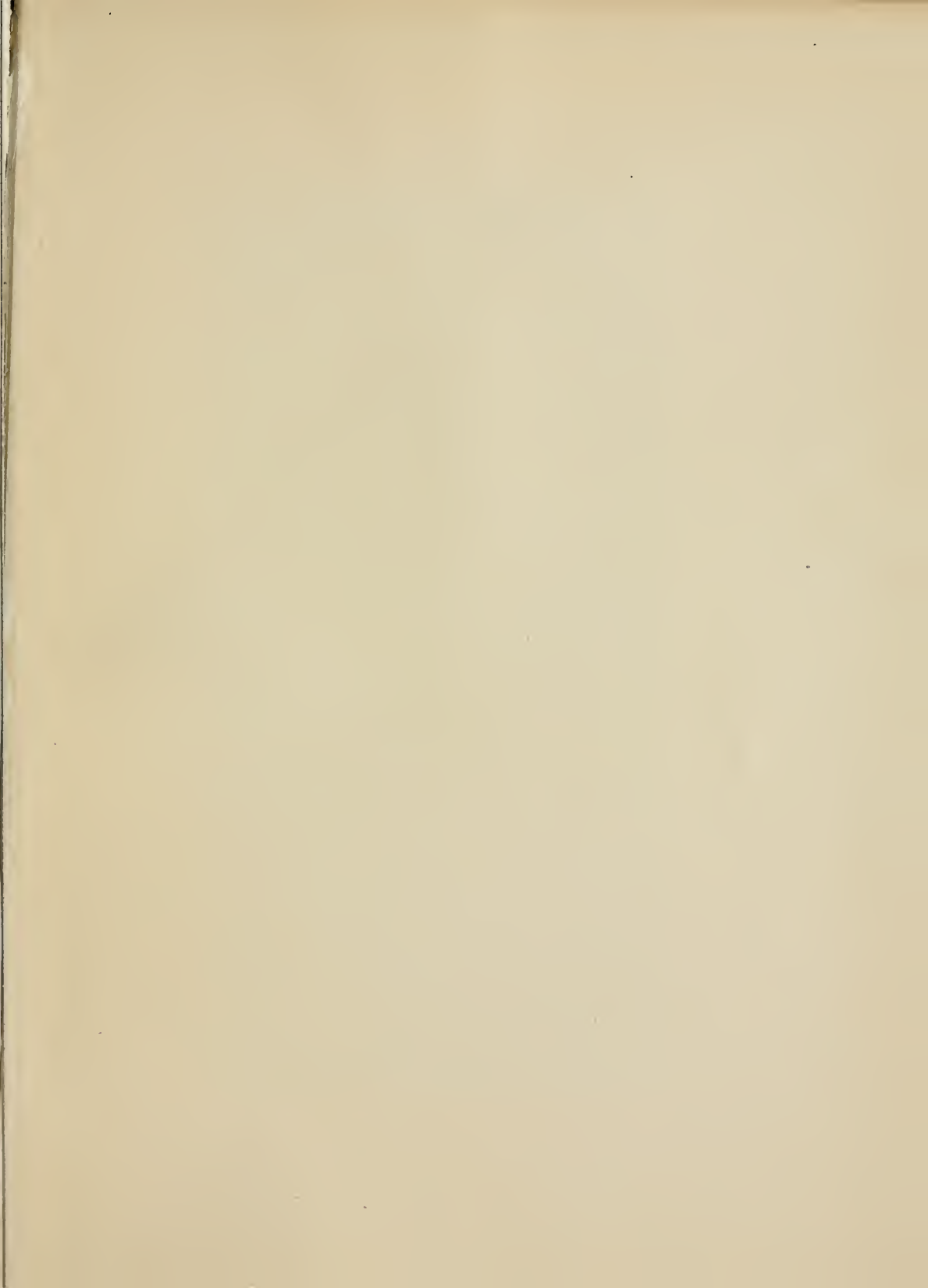
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